MAY 1961

The School Musician

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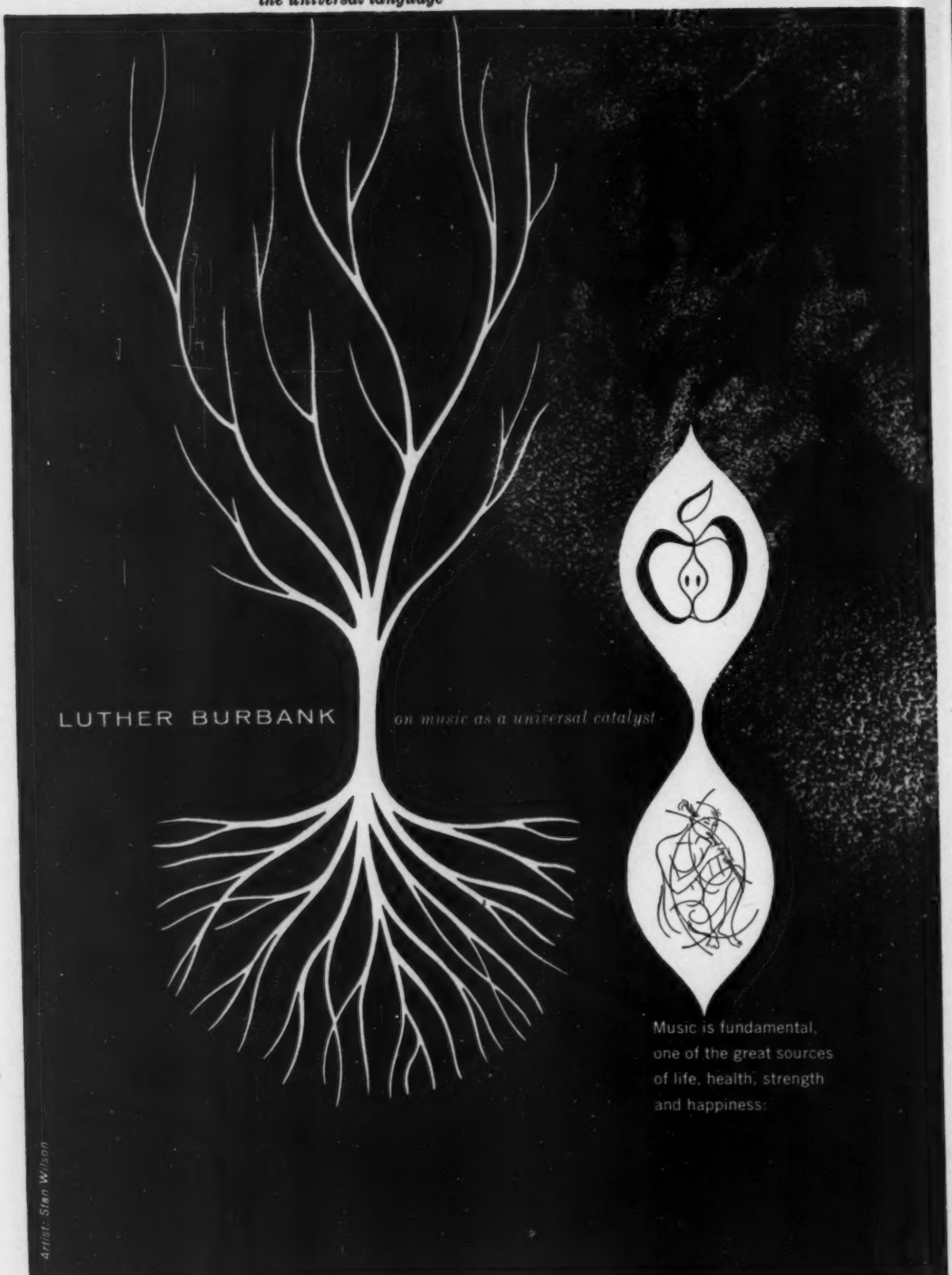
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Saxophone Quartet

Explanation on page 31

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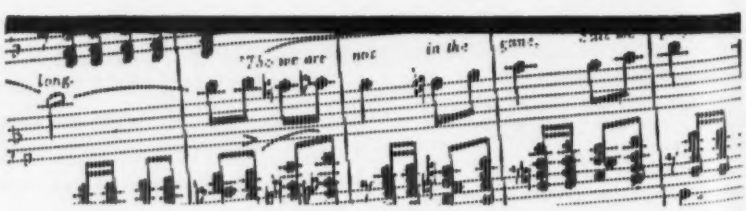
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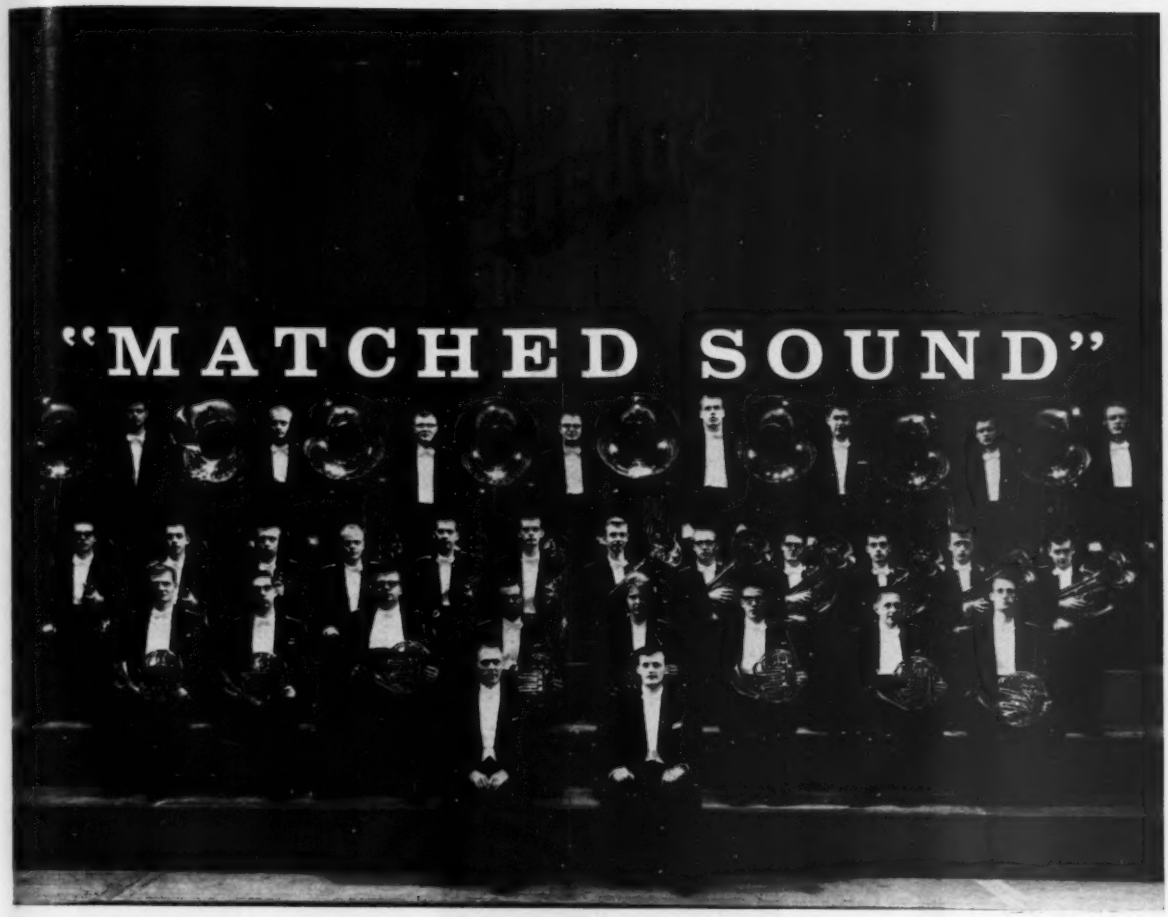
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Mr. McCabe has had a very wide and varied background in education and experience. He received his A.A. at Sioux Falls College in 1943, and received his B.A. at the same College in 1947. In 1953 he received his M.A. at Western Reserve University at Cleveland, Ohio. He studied at the Swinden American University in Swinden, England in 1945. He also took advanced studies at the Cleveland Institute of Music in the Summer of 1946.

Mr. McCabe started his teaching career at Menno, South Dakota in 1947. He remained there as director of vocal and instrumental music until 1950. It was at this time that he accepted his present position as Assistant Director of Instrumental Music in the Sioux Falls, South Dakota Public Schools. In this capacity, he comes in contact with 650 students a week ranging from the fourth grade pre-instrumental classes, fifth grade beginners groups, up through the ninth grade band students. There are three bands under his directorship; a seventh grade band of

(*Turn to page* 58)





ALL REYNOLDS

With the recent purchase of eight Reynolds Double French Horns the entire Brass Section (above) of the famous Purdue Symphonic Band is now equipped with Reynolds instruments. The selection of Reynolds Brass was made after careful tests by Director of University Bands, Al G. Wright and his brass staff. According to Mr. Wright, "The high quality and difficulty of the musical literature performed by the Purdue Symphonic Band demands that we obtain only the finest instruments for use in this organization. We find that a richer sonority and a finer ensemble balance is obtained by employing matched sets of brass instruments."

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Director of Arts, Interlochen Academy of Arts, Interlochen, Michigan

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Conducting a junior high school band festival recently, I was flattered by a number of inquiries about the subject of vibrato and its use. The players lacked information on the subject and because of desire to play more attractively and with warmth were experimenting with it.

Brass Vibrato

Available to the brass player are several types of vibrato. Let us divide vibrato into: 1. the *variation of pitch* classification, and 2. the *variation of intensity*. Variation of pitch can be created by: 1. oscillation of the right hand while in contact with the instrument, 2. oscillation of the chin or jaw, 3. oscillation of the lips, and 4. oscillation of a slide. The variation of intensity vibrato is automatically accomplished when the muscles push the air into the instrument.

The most widely utilized vibrato is that of oscillation of the right hand. The rate of speed of the oscillation and the width of the pitch change can be readily controlled with a little practice. The most appropriate usage for this vibrato is in a solo passage of lyric nature. It should be started after the note has been produced and accurately placed in terms of intonation. As a general rule, the rate of speed increases and the width of the pitch variation decreases as the player ascends the register. It should not be used in tutti passages as it will impair the pitch level and not match the other players. The worst place it can be used is a fermata or any tone sustained for any length which can be assimilated by the listeners.

The usage of the chin or jaw vibrato has adherents among the trombone, bar itone and tuba players. Here again, it should follow the same ground rules indicated above as far as discretion in its usage.

The use of lip vibrato can create serious problems in that once it begins to function, its control becomes a problem. A young player will find himself using it unconsciously and have trouble eliminating it from passages where vibrato is not desirable. It can, conversely, help a player in terms of endurance, in terms of lip trills, and give him a fast, narrow vibrato which is useful in the high register. Control is the biggest problem with this one!

The vibrato of slide manipulation is widely utilized by the jazz musician and it can be completely controlled in speed and width of pitch variation. It can be very attractive when used with good taste.

The vibrato utilized by the profes-

(*Turn to page* 52)

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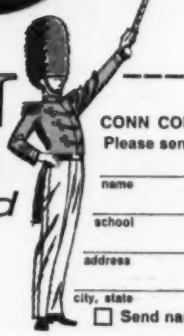
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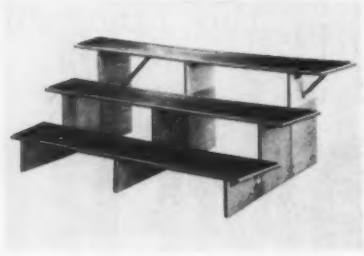
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Smart IDEAS



New Non-Marking Plastic Tread on Chorus Riser



A new Koroseal plastic tread that provides a firm, tough surface and does not rub off or *cause floor marking* has been introduced in several models of the standing chorus riser line made by the Wenger Music Equipment Co., Owatonna, Minnesota.

Product of the B. F. Goodrich Company, the new tread is acclaimed as a major improvement over the soft rubber-like material previously used. Color is a handsome brown tone that blends well with the natural finish of the risers.

The new treads are available on the 13½" and 18" wide steps for the Wenger 3-step standing chorus risers and optional fourth step addition. It is also available in the 2-step riser and reverse units.

Wenger Standing Chorus Risers feature quick-folding, all-bolted construction in regular and reverse tapered units to provide a choice of many different stage arrangements.

Additional information may be obtained by writing to Wenger Music Equipment Company, Owatonna, Minn.

Home Decorating Booklet Shows Interiors Designed For Hammond Organs

A new four-color, 12-page home decorating booklet illustrates with color renderings and descriptive copy many of the ways in which rooms may be beautifully designed around a variety of Hammond organ models and finishes, with artistic placement of supplementary tone equipment when it is used. Sketches included on some pages indicate additional ways in which sections of rooms may be decorated.

Room designs are by C. Eugene Stephenson, Fellow, American Institute of Decorators, with copy covering decorating points Mr. Stephenson had in mind in designing the rooms. Cover of the book reproduces Hammond's current room setting exhibit by Isabel Barringer, A. I. D., in the National Design Center, New York.

A compact source of dozens of home decorating ideas, the booklet is expected to be of interest to home economics teachers and students, home demonstration agents and consumers, as well as others in the field of interior decoration.

Room designs shown include contemporary, traditional, provincial and modern, with room sizes ranging from small to large, narrow to wide. Color schemes, lighting, and accessories have been selected for comfort as well as appropriateness to the period, and visual elegance.

Copies of the booklet may be obtained from Hammond Organ Company, 4240 W. Diversey Ave., Chicago 39, Ill., 20¢ each.

Getzen's Concert Model French Horn Bugle Popular



New to the Getzen bugle line last Spring is the G-D Concert Model French Horn Bugle. The French Horn bugle has been a popular-voiced instrument with leading corps throughout the nation, and Getzen has been making them for several years.

In order to more closely simulate the true French Horn tone timbre, however, the Getzen company has devel-

(*Turn to page* 60)



Rogers "Swiv-O-Matic Foot Pedal Becomes Popular

The "Swiv-O-Matic" drum pedal by the Rogers Drum Company, 740 Bolivar, Cleveland, Ohio, has become very popular with high school percussionists according to officials of the company.

The pedal features a miltiplicity of adjustments which the students seem to like. The pedal sells for $39.50. It may be seen at local music stores, or if not available, write direct to the Rogers Drum Company, at the above address for further information.

Big 3 Launches "Space Age" Music For Young Orchestras

The Big 3 Music Corporation has just released "ORCHESTRA IN ORBIT", a unique music collection created for the young orchestra and particularly designed for today's science-minded youth. "ORCHESTRA IN ORBIT" features melodies based upon the rhythms and sounds of Jets, Geiger Counters, Satellites, Rockets and other scientific phenomena. The music contained in this publication can also be used as dramatic background for school science demonstrations.

Langenus Joins The Big Three

Edward J. McCauley, Educational Director of The Big 3 Music Corpora-

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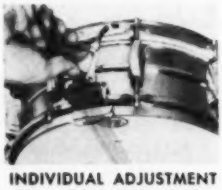
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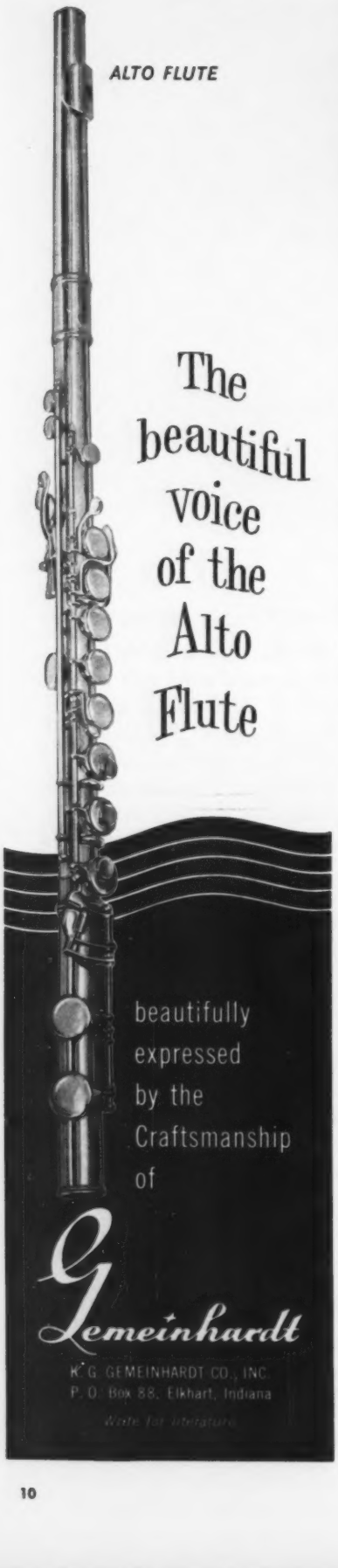


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Let Me Answer Your Flute Questions

By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb Illinois

The more advanced a student becomes, the more apparent it is that he needs greater experience in performing in front of others. I have heard some of my students play beautifully on the day before a recital, remembering all the details of phrasing we had so carefully worked out, only to hear them play poorly when performing in a more formal atmosphere with their fellow students and parents listening attentively.

This, of course, is due primarily to nerves. And the inability to control one's emotions comes through lack of experience. Besides this, there is the fact that teen-agers very often lack the self-confidence they need for good performance. It is evident that the pre-teen youngsters get far less nervous in the same situation and usually play quite well under the same conditions.

The once-a-year performance at a contest or recital is not enough to overcome this nervousness, nor are even two or three times a year sufficient. I believe that if we could take the time to set up monthly informal recitals, with each student performing perhaps every other time, we could give them some experience in learning to control their nervousness to the extent that they can still perform at their best level.

Teaching Musicianship

When is the time to start teaching proper phrasing and the subtleties of musicianship? This question comes to my mind so often when listening to grade and junior high school students performing. Many school directors seem to feel that if they can just get the notes and the rhythm to come out correctly, they've done all that they can do. I don't believe this to be true.

In recent years there have been publications of flute solos on the easy level that offer many opportunities for teaching phrasing. And along with this goes the problem of where to breathe. Unfortunately, in most of the beginning methods, students are given exercises and tunes to play that offer them the opportunity to take a breath at the end of a measure only. This establishes a misconception in the mind of the beginner. Therefore, when he gets to his first solo, instead of breathing with the phrasing, he breathes at the end of a measure.

Publishers should send all material for review direct to Mrs. Poor.

Now we know that breathing properly and tone quality are closely related. In flute playing, the tendency is to blow too hard. Therefore by learning to breathe with the phrases, we can also have the student learn to blow more gently and to stretch that breath. Sometimes if they blow softer they lose the tone. This is usually because the hole is too large (of the mouth) and the air is being spread over too great an area. A smaller hole in the lips with the air aimed at the proper spot on the embouchure plate on the flute will produce a firm tone without a blast of air.

Learning to take a deep breath from the diaphragm is important, too. The breath can't be stretched far if there isn't enough taken in. Flute players need to take in a lot and let out only enough to produce a good firm tone.

At first I mark where every breath is to be taken, and in some cases this means editing the music. Some slurs will need to be changed to follow this general rule: breathe after a long note. The long note can be of any duration and it depends upon what length the other notes are. Naturally it should be explained to the student that this is a general rule, subject to change when the composer wants a special effect.

When looking for beginning solos, this important idea of teaching phrasing is one of the things I look for.

Music Review

Romantic Etudes for flute by Ernesto Koehler, revised by Robert Cavally, published by Southern Music Company, San Antonio, Texas, $2.00.

There are 25 etudes in this book. Mr. Cavally has given them appropriate titles such as "The Swallows", "Dance

(*Turn to page* 54)



JAMES PELLERITE—Solo flutist, Philadelphia Orchestra. Formerly, faculty of Indiana University.



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The Clarinet Corner . . .

By David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

Publishers should send all material direct to Mr. Kaplan.

False Economy — Part 1 — Mouthpieces

We could have easily subtitled this little opus, *How Not To Purchase a Mouthpiece*. A good many laymen, and unfortunately some band directors as well, seem to feel that almost any mouthpiece will do. Since this is so, they affirm, the cheaper the mouthpiece (money-wise of course), the better.

It should not take too much convincing to show these people just how "expensive" is their economic selection. Mouthpieces are not alike in several respects. First of all, there is the factor of measurement: lay, tip opening, resistance curve, etc. A few of the very cheap mouthpieces are produced with measurements quite undesirable for young students. Mouthpieces with long, close, very short or very open measurements are not usually recommended for the youngster, never for the beginner. The student in his early stage needs a mouthpiece that is neither too open or too close. Thus, the medium type is recommended by many clarinet teachers (even within the medium framework there are a number of varieties).

The term "consistent" could hardly characterize some of the cheaper mouthpieces. One may be fine, the next impossible, and a third barely playable. The unfortunate habit of purchasing a mouthpiece like one buys a pair of shoe-laces must be replaced by careful selection. No one wishes to create a fetish or introduce a fad. At the same time, the student should be given an opportunity to "audition" several mouthpieces, even several with the "identical" measurement. Professional clarinetists know that even among the very best mouthpieces there can be slight differences, notwithstanding the "identical" markings. Important, then, is that the student fit the reed to the mouthpiece and not the other way around. Several reeds (conditioned and ready for battle) should be available.

A poor mouthpiece, one that is badly made and/or one possessing the wrong type of measurement for the student, can cause great harm. For this reason, it is necessary that good mouthpieces be chosen. Though the initial outlay may be a little more, in the long run the purchase of a fine product will result in lasting "economy".

New Music Reviews

Ten Conversations for Two Clarinets,

(*Turn to page* 55)

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Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

In the last column we reviewed two excellent publications of the Shawnee Press called *Clarinet Sessions* and its companion book, *Trumpet Sessions*. Shawnee has made available three more similar books that we will describe this month. These are all later publications which retain the original format, but offer differing content most suitable to the instruments for which they are individually printed.

Fiddle Sessions by Livingston Gearhart and Elizabeth A. H. Green; Published by Shawnee Press in 1948.

Fiddle Sessions is published for use by two, three or four violins. However, the books could very well be used by most wind instruments reading in the treble clef with the exception of the saxophones, oboe and flute which would have difficulty with out-of-range notes in the low register. These books would be ideal for supplementing the *Clarinet Sessions* if the director is interested in promoting more clarinet playing in sharp keys. While the selections are written in predominantly sharp keys there are many arrangements in flat keys also.

While the book is intended for use with intermediate to advanced groups, it would seem that its ability demand would find it most useful at the high school level. Once again, as in the case of the other *Sessions* books, the appeal of the book is great enough to promote practice and mastery of its contents. The selections are challenging to the student and a lot of fun to play.

There are thirteen selections suitable for duets, sixteen for trios and fourteen designed for violin quartets. Some of these are rounds and canons and all are written by the great composers who represent a great segment of music history from Lassus and Sweelinck to Stravinski. Students get a fine exposure to styles, rhythms and varied harmonizations.

Some of the selections exact a great deal of technic from the student especially in the first violin part. The weaker players should get along well on the duet, trio and quartet parts. While this is wonderful ensemble training material, the selections are not really long enough for use in contest situations except in the Junior High School divisions where the expectation in this regard may not be so great.

All of the selections are bowed for all parts, and in some difficult or questionable spots fingerings are indicated. If the books are used in the Junior High the directors may wish to mark fingerings in. The selections are short enough for students to mark their parts as the fingerings are called out.

Bass Clef Sessions by Livingston Gearhart, Don Cassel and Wallace Hornibrook; published by Shawnee Press in 1954.

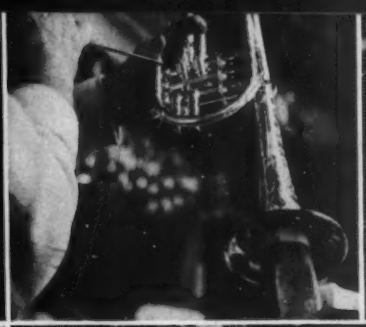
This music can be used for any combination of trombones, cellos and bassoons. It is ideally suited for two trombones or three bassoons or cello duets, trios or quartets. If students are familiar with the processes of transposition by clef the materials can be used by other instruments, particularly those pitched in E♭.

The book contains a treasury of materials some of which have never been previously published in the United States. One in particular is the Mozart Andante and Rondo for cello and bassoon. This delightful wind - string duet is certainly worthy of contest use. It could be used as a bassoon duet or trombone duet as well as for cello and bassoon. Among the longer compositions in the book is a duet, Passacaglia by the 18th century composer, Raimondi.

There are several rounds and canons and a group of musical curiosities which will provide a great deal of fun for the students. The book is entirely usable by

(*Turn to page* 56)








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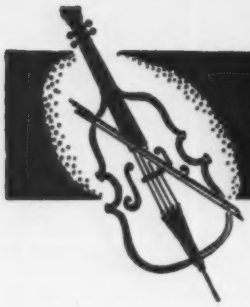
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By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

Publishers should send all material for review direct to Dr. La Mariana.

Ensemble Music

Vivaldi, Antonio; Concerto in D; Pub. *C. Fischer; Price*: Score $2.00, parts 40¢.

Op. 3 #10 for *four Solo violins* with string and Pa. accompaniment. This fine work, long unavailable, was edited by Franz Kneisel and Frank Damrosch. The solo and ripieno parts are on the same sheet. Scored for, in addition to the solos, four violin ripieno, two viola, cello, bass and cenbalo (in score). Print is large and clear.

Solos, 1st Vl., 4th pos; remainder of solos playable in the third positions. Ripieno parts playable in first position except cello and bass. The bass part is not the same as the cello. Cello fingered in the fourth position. Bass in fourth position but *not* fingered. Time 10 min.

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3 Violins

Doflein, Erich and *Elma; Progressive Pieces* for *Three* Violins; Vol. II. Pub. *Schott,* available *Assoc. Music* Pub. *Price* $2.00.

Fifty-six short selections in the first position with Music from five centuries by representative composers of each century. Among those of the twentieth century are Bartok, Hindemith and Orff. The first part of the book is devoted to Major and Minor scales (to 4♯ & 3♭'s.) followed by a trio, many also have a canon. Text is in German and English. Print is large and clear. The parts are in score form. Wonderful for ensemble training.

Grade II-III.

Donington, Robert; Suite #1 for Three or more violins; Pub. *Galaxy Music Corp., Price* — Score $1.00.

A suite in six short, easy movements for three violins in the first position. There are few rhythmic or technical challenges. Print is large and clear. *Grade* I-II.

Two Violins and Viola

Twinn, Sidney; Andante and *Allegro;* Pub. *Augener,* available *Galaxy Music Corp.; Price* $2.00.

An interesting two movement trio, for advanced performers. It makes rhythmic demands. Its meter changes 3-4-2 then 7-8, and 5-8. Technically not too demanding. The parts are "Under the hand". The music is conceived in a modal cast. Pleasing to the performers as well as the audience. Print is large and clear. The score is most helpful.

Time: 9 *min. Grade* IV.

Trio Sonata

Vitali, G. B. (1644-1692), *Sonata* in *F Major,* op. 5, #8. *La Guidoni* — editor *M. Tilmouth;* Pub. *Stainer* &

(*Turn to page* 57)



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Frank Piersol, newly elected president of the College Band Directors National Association, is director of bands at Iowa State University and regarded as one of the nation's most successful music educators.

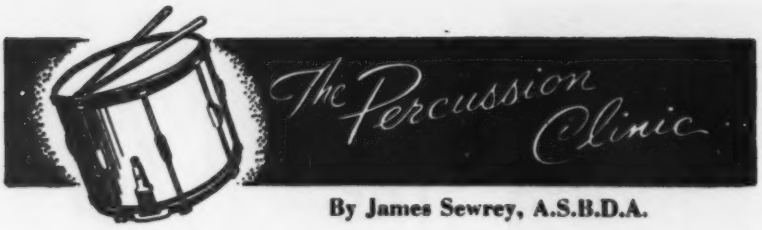
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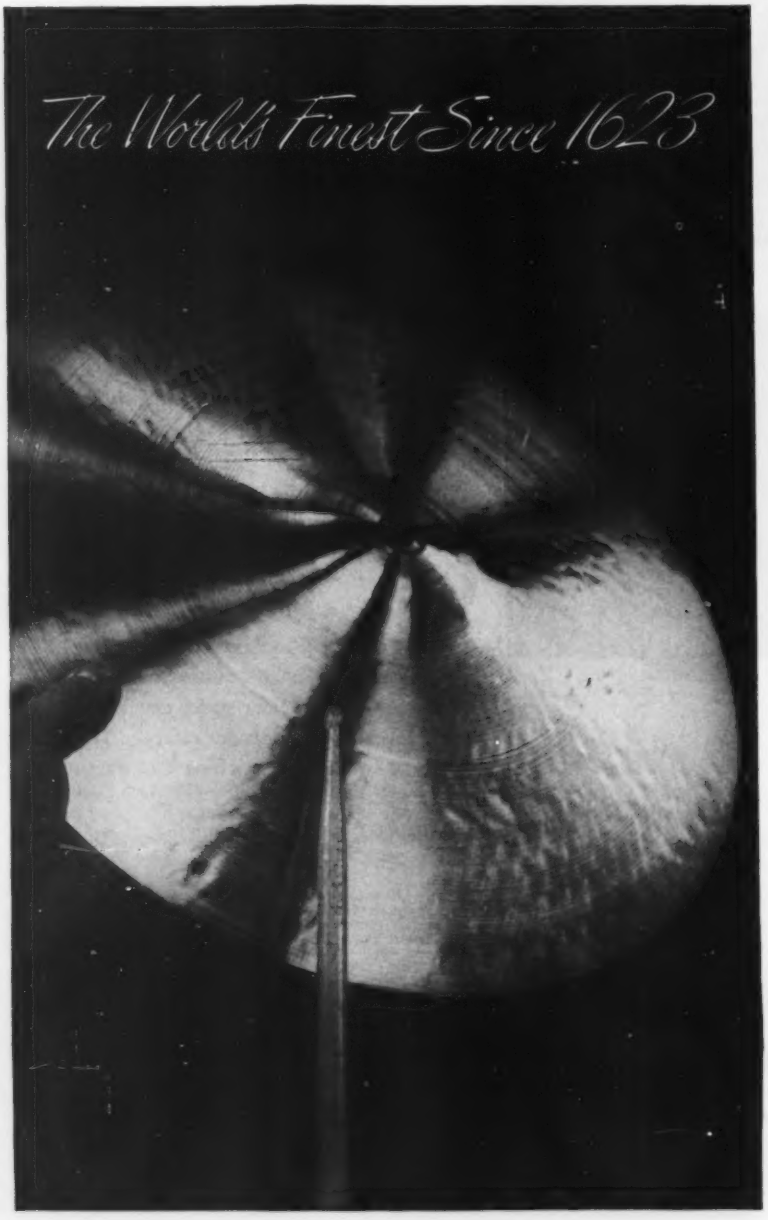
Band Directors: Ask your dealer to put you on his mailing list to receive copies of Armstrong's magazine *Flute Forum* — a publication devoted entirely to the interests of players and teachers of the flute.



By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

Publishers should send all material for review direct to Mr. Sewrey.



Odds & Ends

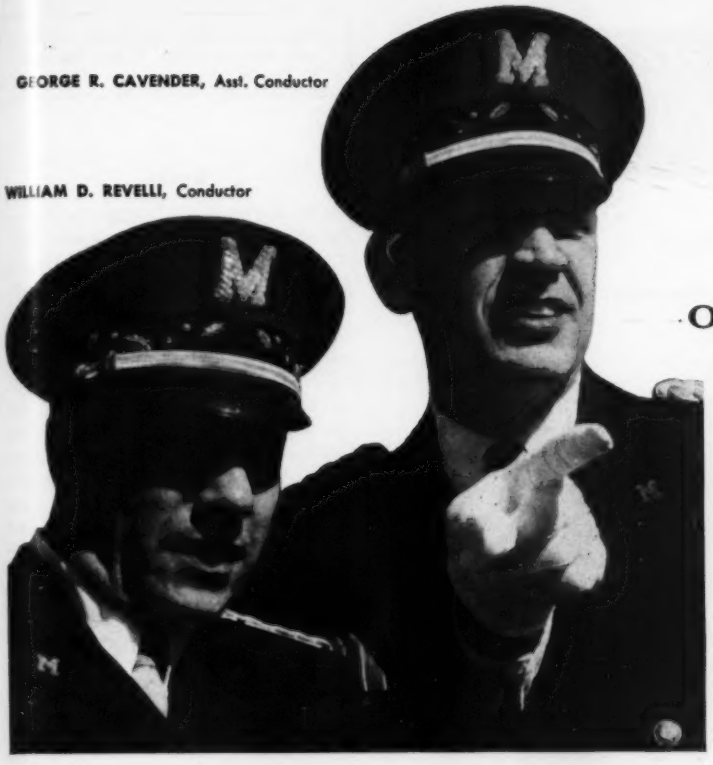
Summer Music Camps and Workshops are just around the corner, so to speak. I hope you are planning on attending one of the Summer Music Camps or Workshops offered in your area. They are very valuable to you as an individual, especially if you are seeking technical information or inspiration. If you haven't given some thought to your attendance to a Camp or Workshop, investigate one or two, NOW, and then enroll in the one of your choice. Seek also, the counsel of your school director or private teacher.

As the years go by, many changes do take place. One such change, evident to many, is the continued quality improvement of the marching drum sections. There also seems to be, the realization that the drum section of a marching group can be both musical and showy. Understanding, training, teaching approaches, instrumentation, equipment, scoring, and rehearsals have all contributed to this realization. However, it is also quite evident, that for many marching groups this is not true. For many, the problem still exists: what, when, how, why, etc.? *Directors!* With the marching season so close at hand for both the Corps and the Band, have you considered, or are you considering: instrumentation, placement, equipment needs, ensemble arrangements, performance personnel, etc.? Depending upon the group and the occasion, there may or may not be, traditions to consider as well as overall ensemble balance, precision, rudimental and musical performance. Haskell Harr at the 1960 Mid-West Band Clinic gave quite an excellent lecture-demonstration on the use of the bass drums and cymbals on the march and in the concert. The NARD Bulletins always carry queries from members or individuals concerning the various aspects of corps drumming, adding their own ideas or knowledges in closing. Then too, there are various Drum Corps Bulletins which carry much information concerning the drums on the march. May I suggest, that if you have questions regarding any of the aforementioned, that you do write to me, NOW. I'd be most happy to pass on for you, any questions to any source. from which you would want a direct answer.

Double Drums — Emil Sholle — Brook Publishing Company — price: $1.50.

The title of this book and its front cover "layout", would lead one to believe that this method is for one who

(*Turn to page* 58)



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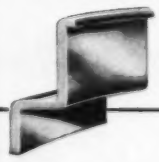
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Books

Pottle, Ralph R.: "Tuning the School Band". Published by the author, 407 North Magnolia Street, Hammond, Louisiana. $3.75 *(Tuning Guides available at* 10¢ *ea. or* $5.00 *per hundred).* One of the first books published with full outlined tuning procedure. This book gives a brief resume of research on the subject of intonation with a concise treatment of improved features on modern wind and percussion instruments. A review of important conductions which disturb tuning with conclusions, recommendations and planned tuning procedures which if heeded will assist on all levels of instrumental work. The "Wind Instrument Guides" are by Mark H. Hindsley and advocates bringing the bandsmen into the project of tuning by issuing each of them a Tuning Guide. This informs the members about tuning their own instruments and instills within them an eagerness to strive continually for better tuning. Published in card form at $5.00 per 100 of any assortment, postpaid. (Flute, Oboe, Clarinet, Bassoon, Saxophone, French Horn, Cornet. Trombone, Bar-Tuba and Percussion).

Freestone, J. "Enrico Caruso: His Recorded Legacy" by J. Freestone and H. J. Drummond. Sidgwick and Jackson publishers. 130 *pages. (British Book Center, New York City).*
Mr. Freestone and Canon Drummond are the leading Caruso authorities of England. They give a complete critical analysis of every known recording of Caruso. They weigh each record on its own merits. If a particular disc does not come up to the high standard which Caruso set for himself they do not hesitate to say so. There is a foreward by Sir Compton Mackenzie. He quotes some lines of praise written thirty-six years before, just three years after the great tenor's death. Highly recommended.

Chavez, Carlos. "Musical Thought" Illustrated 126 *pages, Cambridge, Mass. Harvard University Press,* $4.50. 1961.

Auer, Leopold "Violin Playing: As I Teach It". Philadelphia, Lippincott $5.00.
(A reprint of a rather well known work by a master teacher).

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(Turn to page 59)

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Reviews by DK

The recent "Red Band" Series of Pro Art Publications has attracted a good deal of attention. The editions are clear, relatively short, and designed for younger bands. Nine of these numbers appear below.

Largo Theme from New World Symphony, Dvorak, arr. by Ernest W. Ortone, Pro Art, FB 3.50, 1961.
The music is well arranged for younger bands. The cornet reaches no higher than E^2 while the clarinet extends to only A^2. The arranger has not succumbed, thankfully, to the tutti type of scoring. All in all a useful selection for Class D.

Andante Cantabile, Theme from Tschaikowski's 5th Symphony, arr. by Ernest W. Ortone, Pro Art, 3.50, 1961.
Here are one page concert size parts. The printing, not crowded, is large and clear. In 4/4 and B♭, the music offers no technical difficulties for the Class D group.

Andante from Tschaikowsky's 6th Symphony, arr. by Ernest W. Ortone, Pro Art, 3.50, 1961.
With the woodwinds taking the melody, the brass offers a subdued background. When the brass take over, the woodwinds offer the accompaniment. Much can be gleaned from such an arrangement: correct attack, quiet subdued playing, et al. Class D-C minus.

Folk Tune Portraits, arr. by Edward McLin, Pro Art, 3.50, 1961.
Dotted eighths and sixteenths can be taught from the first song, Clementine (3/4 in E♭). Alla-breve, detached notes, and slurring could be gleaned from the second song, Old Joe Clark (also in E♭). Class D.

Black Is The Color, arr. by Edward McLin, Pro Art, 3.50, 1961.
Folk materials offer valuable and interesting experiences to our children. The heritage of our land and other lands comes to life more vividly through folk songs. The keys here are Cm and Dm; the arrangement is scored with taste. Perhaps Class D plus to C minus.

Skip To My Lou Cha Cha, arr. by Robert Stein, Pro Art, 3.50, 1961.
Here is the familiar folk song adorned in a new rhythmic garb. Actually this is not too hard to take. There is an opportunity for the percussion players to exhibit some enthusiasm. The parts are not difficult in any of the sections. Played carefully, the number can have real appeal. Again Class D.

(*Turn to page* 61)



PHIL GRANT, GIL BREINES, DICK HOROWITZ

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By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill

A Major Choral Work for Fall

Late October and early November are becoming more and more popular as a good time to present the annual school operetta, or musical. The majority of these shows are still done in the spring, but every year we notice a few more directors presenting the production early in the school year.

If a major undertaking such as a Broadway musical can be organized and presented in the fall, then it seems entirely possible for a high school group to do other major choral works not necessarily in the operetta-show classification. Recently, we received two programs from high schools over a thousand miles apart that held fall concerts in which a major choral work was the entire program. Of course, this is done all the time with the Messiah at Christmas, so it really isn't a new idea at all. But we keep getting programs of fall concerts loaded with a potpourri of hits and misses, when a major choral work might be a much better answer to the question as to how to take up the slack before the annual Christmas concert.

What is a Major Choral Work?

The music scholars might not completely agree with us, but we think of a major choral work in its widest possible definition. Any lengthy, (at least thirty to forty minutes) contata, oratorio, Mass, choral narrative, or other such work written by one composer and revolving around one central idea, would be a sort of loose definition of what we have in mind as a major choral work. Perhaps we will be challenged by the declaration of a specific time duration, but this part of the definition certainly need not be unchangeable. Two shorter works, if they are the right ones, might work out almost as well.

We have made a selection of recent publications that could well fill the bill as being what we would consider a major choral work. Several of these are brand new and are well within reach of the average high school choir. We will list the ones we consider most interesting and capable of fall produc-

(Turn to page 64)

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LOWREY ORGANS

Vice Admiral Raborn, Director of the Navy's

Polaris program answers —

VICE ADMIRAL'S FLAG



An Important Question!!

As told to Forrest L. McAllister

W. F. Raborn

Vice Admiral, U.S. Navy

Director, Special Projects

Question: Admiral Raborn, as director of the Navy's Polaris program you have led one of the most intensive scientific and technical efforts our nation has ever conducted. At the same time you are a man who enjoys relaxing by making his own music. What is your view on the current balance between secondary school instruction in technical subjects and the humanities.

Answer: I take it your question is motivated by an apprehension that the recent emphasis on mathematics, science and other technical subjects may result in a swing of the pendulum to that side and completely away from the humanities side of education.

While I am acutely aware of the need to increase emphasis on scientific and technical subjects, I would regard overemphasis and a resulting neglect of the humanities as a mistake. The demand for technically trained young people, not only in defense industries but across the board, is steadily increasing as the complexity of our civilization increases. At the same time, the demand for young people with an understanding of people and the social forces at work around the world has by no means declined. In fact, it has been a source of concern for some years that mankind has progressed much further in his ability to manipulate nature than in his ability to control himself. This disparity is one of particular concern now when the battle being fought is clearly a contest for men's minds.

The real problem, it seems to me, is not a matter of degree in the mix between technical subjects and the humanities in school curricula.

The villain is the snap course. And all of us, teachers, parents and students alike have contributed to its rise. The relaxation of requirements for a high school diploma in terms of solid courses, multiplication of soft elective courses and the general increase in permissiveness of



Vice Admiral Raborn, director of the Navy's Polaris program says, "I look forward to the chance to sit at my organ in the quiet of our basement recreation room. There, away from telephones and the demands of the job, I can match my reluctant fingers against the nimble creations of the composer." Here we see Mrs. Raborn enjoying her husband's renditions of some popular Christmas carols. Note the excellent Polaris photograph above the organ.

parents toward their children have combined to invite our children to take the easy way out. They have accepted the invitation to an alarming degree.

The hard core subjects are still available and many of the electives are attractive and worthwhile. The things lacking are the guidance, encouragement and even insistence that our children make wise choices in planning their curricula. Without this, they will leave the harder courses for later and end up not taking them at all.

We do our children and our country an injustice when we permit our high school youngsters to duck the fundamentals, or slip by with the minimum requirement in math, English and the physical sciences. We literally rob the future by turning out graduates who are not equipped with a good foundation for advanced study or, at worst, who are not educated at all.

The humanities are an important part of the education of the whole man. In my dealings with top scientists across the country in the POLARIS development program, I have found few who ignore the humanities.

Particularly among mathematicians, there seems to be an affinity for music. For myself, I look forward to the chance to sit at my organ in the quiet of our basement recreation room. There, away from telephones and the demands of the job, I can match my reluctant fingers against the nimble creations of the composer. The complete change from my daily activities which comes from making my own music is relaxing, of course. When I'm in good form, there's great satisfaction; even when I'm not, there's enjoyment in the laughs I can have at my own mistakes. It's as good as a tonic. I only wish I had taken it up a few years sooner.

The End

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7 Deadly Sins Of Modern Society

1. Politics without Principle
2. Pleasure without Conscience
3. Knowledge without Work
4. Wealth without Work
5. Business without Morality
6. Science without Humanity
7. Worship without Sacrifice

No. 3. As another member of this important national association, permit me to tell you—

What The ASBDA Means To Me

By Arlie Richardson, A.S.B.D.A.
Director Bands, Oakland High School
Supervisor Instrumental Music Oakland Public Schools
Oakland, California

There are at present many significant changes in education that affect all band directors. The resulting complexity of problems, which vary greatly according to location, can better be influenced by united effort of all those actually involved. We, as band directors, must influence the decisions necessary in their solution.

Music is being taught in many schools almost exclusively as a recreational hobby. This, of course, is not conducive to the maintenance of outstanding, balanced music organizations. Certainly, as music educators, we approve of the instruments used; they promote social ties and joviality. The basic instrumentation of the band requires that stress be kept on wind classes and not on instruments of the recreational type. The instructor's time must be devoted primarily to band teaching if we are to raise or even maintain our standards.

We are in accord with the importance of the scientific and academic studies that have recently attracted so much attention, but they must not exclude the elective arts in the schedule of the students. The instilling of a sense of well-being — of achievement — comes with the mastering of the intricate details needed to produce proper tone, pitch, and rhythm in a musical sense. The coordination of the mind and body needed to play fine music is as an exacting a job as will be undertaken, even by most adults. The ability to listen to instructors and follow through, the willingness to sacrifice individuality for the group as a whole—these can be better achieved by the excellent training that is a necessity in fine band work.

There is, in some locales, the assumed "arty" attitude that the band is least justifiable from a musical standpoint. We are aware that many group endeavors, no matter what the medium, often do result in inartistic expression, to say the least. The band has a long history of development in which every stage was a result of the social growth. Our generation of teachers must assume the responsibility of our times by continually raising the musical standards of school bands to a level recognized by all.

I am firmly convinced that we, organized on a nation-wide scale, can help solve many problems peculiar to our type of work with young people. My principal, the finest of administrators, tells his staff that every teacher is morally obligated to become a contributory member of the organization that will best work for the improvement of his standards and profession. That is what the American School Band Directors Association means to me.

The End

Editors Note: . . . It is with great humility and pride that we publish this article by Mr. Simon Noom, Music Director of the newly organized Nieuwendam, Holland School Band. We have published the article in the exact English as Mr. Noom prepared it. THE SCHOOL MUSICIAN knows that Mr. Noom would appreciate hearing from the many school music directors who read this article . . . Forrest L. McAllister, Editor and Publisher.

They Are Making Holland Musical

By Simon Noom, Music Director
Nieuwendam, Holland

Since ten years I am a regular reader of your beautiful magazine, THE SCHOOL MUSICIAN. Inspired by the articles in your periodical I came to the idea to found a school band after American example. This form of making music is unknown in Holland. In our small country, the possibilities are not so favourable as in that big America. In the first place, our schools are smaller and they have not so many pupils. Also, the pupils are not boarder as in America. When school is over everybody goes home. The solidarity by you is better, though there is also a tie by our pupils and a good comradeship.

When in 1953 I was nominated as a music teacher at two elementary schools at Nieuwendam, it seemed to me a good opportunity to found a harmony. Of course the name Nieuwendam is quite unknown to you. Nieuwendam is a village near our capital Amsterdam and since a short time it belongs to this town. However, it remained a private community and keeped its rustic character. Our elementary schools in Nieuwendam are by the first in Holland, where music lessons are given by an expert, so a big favour. The age of the pupils at these schools is from six to twelve years. Each school has about 180 pupils. Instrumental teaching is not given. The children get used to the first musical notions, like keeping tune, development of the voice, rhythm, a.s.o. The pupils of the third class, who are about eight or nine years old, start with instrumental lessons and for two years they learn to play the recorder. This is teached after school time. In the fifth class, about ten years old, they begin to learn an instrument of the harmony-orchestra. Also after school time. After leaving the Elementary school, pupils go to a high school, technical school or a school of domestic economy. Also at these schools, I am giving music lessons and also here they don't have instrumental teaching. From children who visit these schools, I composed a harmony-orchestra. This harmony is a private institute and exists from gifts by parents and friends of the children.



Here is our Jeugdharmonie Cecilia Nieuwendam in concert form. You can see by the expression on the faces of these students from Holland that they are eager to excel.



We start our younger students on the Recorder before we permit them to play a regular band instrument.

Our orchestra has this strength:

2 flutes
1 oboe
3 clarinets es
20 clarinets bes
2 saxophones soprano
2 saxophones alto
4 saxophones tenor
1 saxophone barytone
11 cornets
8 horns alto (imitation French horn)
2 horns tenor
3 trombones
2 barytones
1 bass-tuba es
1 bass-tuba bes
4 percussion

So together 67 musicians. Also we have a drum band of 30 members and finally about 20 pupils.

As I said, instrumental lessons are not given at school, but after school time. The pupils are divided in groups of five, six or seven. Each group has weekly one hour instrumental teaching. Each Wednesday there is a full rehearsal, which lasts one hour and a half. All children are trained by myself. Since a short time a young school teacher is assisting me by training the pupils and also one of the members of the board gives his help. I myself give 15 hours teaching weekly. All children play in the concert band as well as in the march band.

In August 1960 we took part in the World Music Competition in Kerkrade. You know, that this event is visited by corps from all over the world. We made acquaintance there with a band from your country too, the University of Mississippi Symphonic Band. A magnificent band which we highly admired. They had a great success here. Our youth too exerted herself very well. On Sunday, August 10th, we obtained in the third section of march a first prize with 108 points. Maximum was 120 points.

Also in 1960 we took part in a concert-contest in our district. The children had to measure themselves against corps, composed of grown people. They studied hard and we gained the first prize in our division, which meant promotion to a higher division. Also we cooperate at national feast days and we give concerts for sick and old people.

The instruments, which the children are playing on are of a very bad quality. We bought them from corps which achieved new instruments. Our instruments have been played on for years. For a hundred instruments we payed f.2500, — about $600. Probably you will find that not too dear. You are right, but the quality of them is proportional to the price. Broken instruments are repaired by members of the board.

Now the instruments begin to come in a very bad condition, so that we'll soon have to buy new ones. This is highly worrying us. All children come from workmans families. Most of the parents are not able to buy an instrument for their child. For about 100 instruments we need an amout of f.40.000, — about $10,000. As you see a very big amount, which we never can afford without help from other people. We raised an action to collect money for this purpose and from several relations we received already some money, but we have not got a chance to beg all the money together in such a short time. Our need is high now, our instruments are worn out.

In the name of those hundred workmans children, I ask your help. When every American school band has a collection for this purpose, you shall help us to gain our object, each child has his own instrument. Will you help? I hope so. You'll make the children happy and you'll help to make Holland musical.

Next time I'll tell you about the repertoir, we play.

The End



Left to right, Jan van der Pas (56) officer at a post office, assistant instructor for the clarinet and saxophone section; Simon Noom (56) musician, studied at the Conservatory in Amsterdam, oboe, piano and theory. Is a diplomated orchestra leader; Hees Veenhof (25) school teacher at the elementary school at Nieuwendam, assistant-instructor for the brass section.

Dick Bowles Takes Over University of Florida Band

RICHARD W. BOWLES has been named Acting Director of Bands at the University of Florida, in Gainesville. Bowles succeeds Reid Poole, who became Head of the Department of Music in February.

Bowles has been Assistant Director of Bands and Director of the Marching Band at the University since 1958, and was formerly the Music Director of the Lafayette City Schools in Indiana. During World War II he was Bandleader of the 405th and 715th AAF Bands.

Bowles studied musical composition with Robert Sanders and Cecil Burleigh, and has numerous published works for bands. He is active as a clinician and adjudicator.

"THE SCHOOL MUSICIAN is on our renewal list as it is of too much value to us to be dropped, so please carry our name in your files. Our renewal should reach you sometime in June or July."

Raleigh De Priest
Dept. of Public Instruction
Commonwealth of Pennsylvania
Mansfield, Penna.

Here is an exclusive article written by a member of the University of Michigan Band during the band's tour of Russia. (Written while on tour.)

What I Saw In Soviet Russia While Touring With The University of Michigan Band

By William McCann
Official Reporter for THE SCHOOL MUSICIAN
Drum Major, University of Michigan Band

Editor's note. . . .William McCann is the Official Reporter for THE SCHOOL MUSICIAN during the current tour of the University of Michigan Band in Soviet Russia and several European countries. Mr. McCann was selected for the reporter's assignment with the full approval of Dr. William Revelli, Director of the band. More articles will be forthcoming from Mr. McCann as he tells of the interesting experiences of the band during the tour.

* * * * *

I have thus far been fortunate in obtaining tickets to three major concerts. First, in Leningrad, we saw "The Barber of Seville" by Rossini, performed by the Leningrad opera company. The opera house was built for the Czar, and of course is big and beautiful. It contains five balconies all of which are white background and painted gold on the ornate sculptural work and bordering. They use this same style of painting in most all of the large public buildings or historical buildings. (The white background and gold trim).

While in Moscow we saw "Swan Lake" Ballet, by Tschaikovsky, performed by the Bolshoi Ballet and orchestra. This is the same group that toured America just last year. This is one of the finest ballet groups in the World. The theatre was the World renowned Bolshoi Theatre. We attended the 11:00 A.M. performance of the ballet and again, as for the opera, we witnessed a packed house. This has to be an exceptional group in order for them to be allowed to come to America.

The third concert we attended was a special performance by the Moiseev Dancers. There were only 20 tickets given out through the Band, and I happened to be fortunate. The Moiseev Dancers toured America last year and they leave again April 15, 1961 for another tour to the States. They are Folk dancers, very popular in U.S.S.R.; also extremely popular in America. The concert was in Tschaikovsky Hall, probably the second most famous theatre in U.S.S.R. It's the plainest and most modern theatre I've seen so far on tour. They performed a special program which they will use in America. It's a fantastic and fascinating group. They move at times with the grace and speed of the breeze and other times they move and act as sharply as a violent storm, and yet they always carry themselves with the highest of dignity.

I haven't attended one activity that hasn't had a packed house; even at the Circus that we attended in Moscow. The Russian Circuses are excellent and the public loves them. The circus is held inside, in its own Ring especially built for the Circus. The acts were all very good. Even the clowns were great, inasmuch as we were unable to understand them, they were fine. What ever they do — they do well. They perform these circuses in the highest of fashion, with the announcer dressed in White tie and tails. The women in the concerts and circus are some of the most attractive in U.S.S.R., along with their ability to perform.

Also, during our stay in Moscow, we attended a special reception held in the band's honor at the Ambassador's home. It was the largest reception of this type I've attended, with some 250 guests. These people were the first Americans we saw for about two weeks. The reception was fabulous, and takes too long to describe, and requires only the experience to imagine. However, I did meet a wife of one of the transfer students at Moscow University.

Moscow University contains some 25,000 students who are all given their education free, plus some spending money monthly. Moscow University is the oldest University in Russia having been established in 1755. They have 14 separate faculties (depts.) The amount given to each student varies according to class; married couples get a great deal more in order to live comfortably. Entrance into the University is achieved through tests and competition. You can see that only the best students have a chance, especially if each student goes to school for no charge.

All the schools are run alike. In their grade schools they teach languages (English, etc.) which is an excellent idea instead of waiting until high school. This is why so many people here can speak a little English and why few — very few can speak Russian in the States. Their school year runs from September through June, with July and August free (if they want). The average time in class at the University is six hours a day, six days a week, which is comparable to the American systems. When you choose certain vocations such as in the fine arts, the students start at special schools and special concentrated efforts, quite young in U.S.S.R., whereas, we are able to hold off deciding our vocation until college level. They have a small auditorium at the University, in which they have some type of party, concert, etc. every night for the students. For additional recreation, they have an indoor swimming pool.

While in Moscow we toured parts of the Kremlin. We toured through the Grand Palace Building where the Czars lived, where yet today Congress meets twice yearly, and where large balls and

reptions are held. As you can see, this building is partly in use today and partly a museum. We also experienced one of the most important (if not the most important) attractions in U.S.S.R. We were allowed to walk through the tomb of Lenin and Stalin, called the Mausoleum. This attracts thousands of people daily, forming lines extending over a mile in length. The tomb contains the bodies of these men preserved in some manner and incased in glass caskets. They have been preserved for many years and the bodies still look to be in remarkable condition. This was one of the highlights of our tour. It's an amazing sight to see thousands of people waiting; waiting in most any kind of weather. However, it is quite common to see long lines of people waiting at stands on the sidewalk for bread, food, or drinks of some kind. Even waiting to purchase tickets for some current attraction or to buy new clothing, they push and shove like it was a matter of life and death.

Just to list a few things that are slightly different than what Americans are accustomed to:

Our last train ride from Munisk to Kiev, which is a distance of approximately 350 miles took 15½ hours. The train averages a speed of 30 miles per hour, and it makes 10 stops while enroute. It is one of the most boring means of travel ever invented. We have two exceptionally long trips to look forward to, one is 24 hours long and the other 29 hours long.

It is very common to walk into a barber shop and find all women barbers. The feeling you get after walking in, is to walk right out again. But with a little patience, and trying to explain how to cut it with only your hand and a translation book, you can come out with a fine hair cut. The amazing part is the price — 20 kopecks or 20¢.

Thus far we have played six concerts in Moscow, five in Leningrad, four in Minsk, and five in Kiev. Moscow is just in the province of old Russia, but there are other sections of the U.S.S.R. Minsk is in Byelorussia or white Russia, and Kiev is in the Ukrania. Kiev contains over one million inhabitants, and it is considered to be the greenest city in the Ukrania. We toured the city, in which we saw the "Great Gate of Kiev" or (they call it) the Golden Gate, the Monument of the Unknown Soldier — this monument looks like Washington's Monument in Washington D.C., statues, buildings, the University, parks, and famous Cathedrals. The town itself is much warmer with many aesthetic qualities. On the whole, the build-

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Malcolm S. Asckenasy Joins Staff of CMI

Malcolm S. Asckenasy recently joined the Chicago Musical Instrument Company as sales representative.

Born and raised in St. Louis, Missouri, Mal Asckenasy needs no introduction to the trade. A veteran of many years in this industry, he has had extensive experience in all phases of the music business, at both the retail and wholesale level. Prior to joining CMI, Mal was associated for many years with the St. Louis Music Supply Co. in various capacities including road sales, and as Vice President and Executive Sales Manager.



Malcolm S. Asckenasy

Since coming with CMI, Mr. Asckenasy has gone through an extensive orientation program which included visits to several of the factories manufacturing CMI products. In announcing Mr. Asckenasy's recent appointment, M. H. Berlin, company president, said, "With the ever increasing need for more creative sales and merchandising effort, we feel that Malcolm Asckenasy's experience will enable him to make a real contribution to the CMI dealers in Ohio."

Carl Luoma Joins Buescher Sales Force

Carl Luoma has joined the sales department of Buescher Band Instrument Co., Elkhart, Indiana, as Midwest territorial sales representative. He will represent both Buescher and Slingerland Drum Co., in the states of Illinois, Wisconsin and Michigan.



Carl Luoma

In announcing the appointment of Luoma, Buescher Sales Manager, W. W. "Doc" Wagner, said: "Mr. Luoma is an accomplished musician and has played professionally for several years. In addition he has had twelve years of retail sales experience. For the past three years he was a band instrument salesman for the Don Wilson Music Co., of Lexington, Kentucky. This dual background and experience in both music and business gives him exceptional qualifications for his new duties, and we have full confidence that he will do a fine job for Buescher — and Buescher dealers — in his territory."

A native of Detroit, Michigan, Luoma is a member of a musical family. He has two brothers who are school bandmasters in the Detroit and Grand Rapids areas.

With his wife — the former Miss Jo Dinperio — Luoma and their three children expect to make their new home in the Chicago area, so he will be located near the center of his territory.

2000 Students Invade Redlands For Festival

Musicians invaded Redlands on March 11 with gleaming instruments, smart colorful uniforms and the sound of music overflowed from the campuses of the University of Redlands and Redlands Union High.

More than 2000 music students from elementary, junior and senior high schools participated in the Southern California Band-Orchestra Association Music Festival.

Thirty-four school bands and orchestras were involved, presenting 30-minute concerts throughout the day-long event which was conducted simultaneously on both campuses.

A special feature of the day was the concert by the University of California-Berkeley Band, James Berdahl, conductor, sponsored by the University of Redlands Band.

Cover Photo

SAXOPHONE QUARTET . . . . This ensemble is extremely popular with the public as well as young people. The standard instrumentation is two E♭ Alto saxophones, one B♭ Tenor saxophone, and one E♭ Baritone saxophone. There is a great amount of fine music literature that has been published for the ensemble, including some excellent string transpositions.

The quartet shown on this months cover are from the outstanding Sturgis, South Dakota High School Band. They are from left to right: David Keffeler, 1st Alto; Glenn Peterson, 2nd Alto; Paul Benson, Tenor; and Karen Potts, Baritone. The ensemble is under the leadership of Francis Benson who is an Active Member of the American School Band Directors Association.

"The Fine Arts Quartet" is known as —



Fine Arts Quartet

Ambassadors In Chamber Music

By Grace C. Nash
Ass't Director
Music Center of the North Shore
300 Green Bay Road
Winnetka, Illinois

As this story on the "FINE ARTS QUARTET" goes to press, audiences in concert, radio and television across nine countries in Europe will be hearing and acclaiming these four musical ambassadors from America.

Captioned by Time Magazine as Chicago's "Bang-bang quartet" (Jan. 18, 1960 issue) violinists Leonard Sorkin and Abram Loft, violist Irving Ilmer and cellist George Sopkin are making new friends and winning admiration for the U.S.A. wherever they go. And this season their concerts are extending over four continents. Besides North America and Europe, there will be Asia, Australia and New Zealand on their August itinerary.

But concertizing abroad is only one part of their contribution to our musical heritage. They spend the major part of the year close to their home base which is the Music Center of the North Shore in Winnetka, Illinois, coaching, playing in grade schools, high schools and colleges for thousands of young students who digest with a zest Haydn to Bartok. They also have numerous concert bookings over the U.S.A. and Canada.

Together with Dr. Herbert Zipper, Director of this not-for-profit Music Center, they hold a regular chamber music seminar, in which they perform and discuss one masterwork each session, a highlight selected from their continuing concert series programs. And who may be the members of such a course, you might ask. Well, participating in last evening's session were an architect, three doctors, a lawyer, two engineers, a physicist, philosopher, several housewives and teachers. Another facet of their work at The Music Center takes place in different homes in the area from North Chicago to Highland Park. On certain evenings various groups of chamber music enthusiasts — professionals and amateurs — can be found working over a passage in a late Beethoven quartet, the Schumann quintet or even Bartok I. Under the insistent direction of the individual members of the FAQ, each group concentrates for unity, cohesion and expression of musical ideas — intensive evenings of home music-making in the presence of husbands and wives and a number of addicted friends.

For a string quartet, such as The Fine Arts, to have the freedom and financial support to enable them to make full use of their diversified talents is only a recent development, however. From 1946 when the FAQ was founded until 1954, their Sunday morning broadcasts over ABC radio network was a great boon musically, economically. When this association terminated in 1954 it became a constant struggle to survive as a quartet.

They had families to support. Concert tours and recitals in the home area usually netted little more than expenses. Teaching possibilities were limited because of travel interruptions and necessary long practice sessions. The outlook was pretty discouraging.

One of their pleasant associations however, had been their six years of seminar work with Herbert Zipper, Director of the Music Center of the North Shore. A close bond of understanding and friendship had grown between them. When the quartet left for their 1959-60 Europe-to-Israel-to-South America concert tour, an idea was taking shape in Herbert Zipper's mind and in the minds of several Board Members.

Under his leadership, one of the



The four great artists who constitute the internationally famous "Fine Arts Quartet" are (l to r): Leonard Sorkin, violin; Abram Loft, violin; George Sopkin, cello; and Irving Ilmer, viola.

prime objectives of the Music Center had been to bring the arts into an integral part of community life closing the gap that usually exists between the performer and listener. Engaging performing artists-as-teachers and the Fine Arts Quartet, whose members all resided in these north shore communities, as a Quartet-in-residence, were part of his plans.

As the Quartet's concert tour continued, rave notices from Sweden to Israel began pouring in. Offers of residence and support were made by two foreign countries.

Decisions now had to be made. Was Chicago to lose its best claim to cultural fame, was the subject of editorials in Chicago papers. Meetings were held.

Fired with determination and confidence, a feminine foursome, members of Music Center Boards, together with the help of Herbert Zipper outlined plans for two concert series in Chicago and the North Shore. The Trustees of the Music Center responded to their Director's proposal; a Development Plan for more permanency and security of faculty, and the inclusion of the Fine Arts Quartet as quartet-in-residence.

Thus beginning in September 1960, the Quartet has had the sponsorship of the Music Center in the largest subscription Chamber Music Concert Series in the country, presented both in Chicago and on the North Shore (in Winnetka, Howard School Auditorium) a total of 28 concerts with a second season starting in September 1961. Their artistry as a quartet has been made available to public school audiences at a nominal rate.

And next month, June 8th-16th they will conduct a unique kind of Chamber Music Workshop at the Music Center. Unique, in that they will coach and demonstrate as a *quartet* rather than as individual members. Participants (professional, amateur and student groups) will be coached in a series of open sessions, in which the Fine Arts Quartet will demonstrate as a quartet, exchanging places back and forth with participants. And finally they will evaluate each group's performance in a climaxing concert. Instrument repair demonstration workshops as well as a survey series of quartet literature will be included in the 8 concentrated days in Winnetka. The large concert room of the Music Center will also accommodate a number of auditors for this workshop.

Following this workshop the quartet will proceed to Milwaukee for its regular concert series in late June and July, then off to the Pacific to play concerts in the Philippines, New Zea-

(Turn to page 60)

Dr. Revelli and His U of M Band Continues To Build Good Will on European Tour

Language difficulties and local customs showed The University of Michigan Symphony Band that presenting a concert in the Soviet Union is vastly different from appearance in an American theater.

This became evident as the band proceeded with a series of concerts inside the USSR under auspices of the U.S. Department of State, with the expenses covered by the President's Special International Program for Cultural Presentations.

Local custom scheduled concerts at 7 p.m., an hour or so earlier than in the U.S. This meant that the 94 students had to eat lunch about 1 p.m., have tea at 5:30 p.m. and then play the concert on what the youngsters considered to be an empty stomach. After a long performance, with many encores, the musicians returned to the hotel and then had a full supper.

It was also customary to keep the audience out until just minutes before the concerts were to begin. Several times this system brought concern to the faces of the musicians who, on looking out into the audience, found only a few seats occupied. Then suddenly, following a big rush, the hall was full and the concert began.

The Soviets check their hats and coats on entering almost any public building, it seems. The checking is free and quick. A number of the students remarked how interesting the hat racks looked when covered with fur hats. They are just like a tree full of sleeping Teddy bears.

All of the students and the staff of 10 accompanying the band know that wearing a hat and coat into a public dining room or other areas is "uncultured". The garments get checked.

Because of the difference in languages, at every concert each composition and its composer was announced in Russian by an impressario who strode magnificently onto the stage. They are trained speakers and do an excellent job.

The language barrier became worse, however, when such musical pieces as "Relax" by Paul Yoder and "Beguine for Band" by Glenn Osser were announced. There are no Russian equivalents for these words. So to avoid lengthy explanations, the English words were used, leaving the listeners to draw their own conclusions.

The band for years has tuned up instruments back stage and then tuned en masse on stage just before concerts. Both customs are frowned upon when the audience is anywhere in the vicinity. Hence, the students had to go far away from the stage to "tootle" while waiting for word to go on stage. Once on stage, the band had to resort to a hurried and quiet tune up just before the first number, a rather difficult trick.

At the end of each performance, Band Director William D. Revelli said a few words. He was used to speaking in America for several minutes without interruption. But he was supposed to stop with each sentence while the interpreter put his words into Russian.

Sometimes the audience had been so pleasing to "the maestro", as he was called there, that he didn't stop at the end of each sentence. When it came time for the interpreter to speak, the audience was on pins and needles to see if the Soviet interpreter could remember all that was said.

As the concert proceeded everybody seemed to have a wonderfully gay time, the band included. When Dr. Revelli and the band in unison said "thank you" in Russian three times and he added a "duh-svee-DAH-nee-yah" for "goodbye", everybody was smiling.

U. of Mich. Band Concert at Carnegie Hall — June 2nd Tickets Now on Sale

Reserved seat tickets to the Carnegie Hall concert of The University of Michigan Symphony Band at 8:30 p.m. on Friday evening, June 2, may be secured by sending the ticket order plus a check or money order payable to The University of Michigan to *Band Business Manager,* 3511 *Administration Building, The University of Michigan, Ann Arbor, Michigan.* Tickets are priced as follows:

1st Tier Boxes	$3.00
2nd Tier Boxes	2.50
Parquet	3.00 & 2.50
Dress Circle	2.00
Balcony	1.50

Ticket orders will be accepted immediately and will be filled beginning April 1.

The Band's Tour Schedule of Eastern Europe:

February 21-April 16	Russia[1]
April 17-21	Cairo, Egypt
April 22-25	Amman, Jordan
April 26-28	Damascus, Syria
April 29-May 3	Beirut, Lebanon
May 4-6	Nicosia, Cyprus
May 7-10	Istanbul, Turkey
May 11-14	Sophia, Bulgaria
May 15-19	Bucharest, Rumania
May 20-29	Warsaw, Poland
May 30-31	Fly to New York



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Band Picture of the Month

Band Stand Page is happy to salute this month, Doane College, located in Crete, Nebraska. The photograph shows the current Doane College Concert Band under the direction of Paul W. Whear, beginning his first year at Doane College where, in addition to Director of Bands, he serves as Head of the Department of Music. Before going to Nebraska, Mr. Whear served as Director of Bands at Mt. Union College, Alliance, Ohio. His support of the band movement in America is shown by the number of original band works and modern transcriptions he has made. Among his original works for band are *Passacaglia For Band* — first performance 11/24/54 by the Oberlin Symphony Band, Oberlin College, Oberlin, O., the composer conducting; *Meharry Hall* — first performance 3/18/59 by the DePauw University Concert Band, Dan Hanna conductor, Greencastle, Indiana; *Theme And Variations For Band* — first performance 12/19/56 by the DePauw University Concert Band, Greencastle, Indiana, Dan Hanna conductor. He has won the first prize for a band composition in the competition sponsored by Oshkosh H. S. Band, Oshkosh, Wisconsin.

Writing for brass ensembles, orchestra and chorus, as well as band, Paul Whear has the following works published by the Ludwig Music Publishing Co., Celeveland, O.: *Three Chorals* for Brass Ensemble; *Forever Thy Word Alleluia* for chorus with band or orchestra accompaniment; *Glory To God* for SATB Chorus; *Introduction And Invention* for Band; *Petite Suite For Strings;* other works are published by Interlochen Press and Robert King Music Co. His Passacaglia for Band is now available on rental from the Ludwig Music Publishing Co. His published arrangements include Rossini's *Bruschino* and the European march *Onward* also Ludwig publications.

Mr. Whear serves the College Band Directors National Association as North Central Division Representative on the *Original Music For Band* Committee.

We can expect great things from Nebraska, Doane College, and Paul W. Whear in the future!

These Are The Men Who Work For You Through the Year On National Committees

In this issue we wish to publicly announce the college band directors who now are serving on the several national CBDNA Committees, whose work goes on often very quietly during the entire biennium. Last February we announced the several Chairmen of these committees as appointed by National President Frank A. Piersol, Iowa State University, Ames, Iowa. These men will be serving through the next National meeting scheduled for December 16-17-18, 1962, at the Conrad Hilton Hotel, Chicago, Illinois.

If you have suggestions regarding the work of any of these committees why not put them in writing to some member of the committee? Your suggestions will be sincerely appreciated.

A. Committee On Band Composition Awards

William Schaefer, University of Southern California, Los Angeles, California. *Manley Whitcomb,* Florida State University, Tallahassee, Florida. *Walter Nallin,* City College of New York, New York 10, New York. *Robert Dahnert,* Summy-Birchard Publishing Co., 1834 Ridge Avenue, Evanston, Ill. *Bernard Fitzgerald,* University of Kentucky, Lexington, Kentucky, *Chairman.*

B. Committee on A. A. Harding Memorial Fund

Keith Wilson, Yale University, New Haven, Connecticut. *Mark Hindsley,* University of Illinois, Urbana, Illinois. *Clarence Sawhill,* University of California at Los Angeles, Los Angeles, California, *Chairman.*

C. Committee On The Instrumentation of the College Symphonic Band And Its Revision

James Neilson, Oklahoma City University, Oklahoma City, Oklahoma. *Edwin Kruth,* San Francisco State College, San Francisco, California. *Ronald Gregory,* Indiana University, Bloomington, Indiana. *J. Frank Elsass,* University of Texas, Austin, Texas. *Joseph Contino,* University of Massachusetts, Amherst, Massachusetts. *William D. Revelli,* University of Michigan, Ann Arbor, Michigan, *Chairman.*



Here is the Doane College Concert Band located at Crete, Nebraska which is under the direction of CBDNA'er Paul W. Whear.

D. Committee on Manuscript Rental and Loan Library

William Schaefer, University of Southern California, Los Angeles, California. *Frederick Fennell,* Eastman School of Music, Rochester 4, New York. *Kenneth Snapp,* Baldwin-Wallace College, Berea, Ohio. *Herbert W. Fred,* University of North Carolina, Chapel Hill, North Carolina. *Clark Mitze,* Washington University, St. Louis, Missouri. *Jonathan Elkus,* Lehigh University, Bethlehem, Pennsylvania. *George C. Wilson,* National Music Camp, Ann Arbor, Michigan, *Chairman.*

E. Committee On Published Band Music

Clarence Sawhill, University of California at Los Angeles, Los Angeles, California. *Wayman Walker,* Colorado State College, Greeley, Colorado. *Herbert Fred,* University of North Carolina, Chapel Hill, North Carolina. *Walter C. Welke,* University of Washington, Seattle 5, Washington. *Karl Holvik,* Iowa State Teachers College, Cedar Falls, Iowa, *Chairman.*

F. Committee on Public Relations

James Berdahl, University of California, Berkeley, California. (West Division). *Leonard H. Haug,* University of Oklahoma, Norman, Oklahoma. (Southwest Division). *Robert E. Restemyer,* Thiel College, Greenville, Pennsylvania. (East Division). *Edmund P. Sedivy,* Montana State College, Bozeman, Montana. (Northwest Division). *George S. Wescott,* Eastern Illinois University, Charleston, Illinois. (North-Central Division). *Thomas W. West,* Mississippi State University, State College, Mississippi. (South Division). *Lynn W. Sams,* President, Buescher Band Instrument Co., Elkhart, Indiana. (Associate Member Representative). *Arthur L. Williams,* Oberlin College, Oberlin, Ohio, *Chairman.*

G. Committee On Constitution Revision

H. Harvey Mette, Jr., Jacksonville University, Jacksonville 11, Florida, *Chairman.*

H. Committee On Membership

Keith Wilson, Yale University, New Haven, Connecticut, *Chairman.*

Watch for additional announcements in the June issue of *Band Stand* page.

The End

Olds Announces Fourth Annual "Scholarships In Music" Competitions

F. E. Olds & Son is proud to announce its fourth annual "Scholarships in Music" contest which will be open for entries from April 15th to June 15th, 1961. Past winners of Olds contest have used their scholarship awards to continue their academic careers, and many winning theses have been published by the "F. E. Olds & Son Music Education Library" and are now a permanent part of music department libraries across the country.

This contest is open to all juniors, seniors and graduate students in accredited schools or departments of music at the college level. The scholarships are awarded for the theses, term papers or articles completed during the current academic year judged to show the greatest evidence of original thinking, sound research and intelligent objectives, on *any* subject related to instrumental music.

The first scholarship award is $500, the second award is $350 and the third award is $200. These amounts will be paid on request to any accredited music school or college with accredited music departments against tuition costs of further study. If a graduate winner has received his advanced degree between the date of his contest entry and the date of the award, the award will be made in cash.

The 1961 Olds Scholarship Judging Committee consists of G. C. Bainum, Director Emeritus, Northwestern University Bands, Chairman; and, James Berdahl, Director of Bands, University of California, Berkley, California; Frederick C. Ebbs, Director of Bands, University of Iowa, Iowa City, Iowa; Frederick C. Fennell, Conductor — Eastman Wind Ensemble, Chairman — Instrumental Ensemble Department, Eastman School of Music, Rochester, New York.

Further information can be obtained from literature sent to your music school or music department in care of the Dean or Department Head, or by writing to the F. E. Olds & Son Scholarship Committee, 7373 N. Cicero, Chicago 46, Illinois.



Haskell W. Harr, Educational Director of the Slingerland Drum Co., traveled over 6,000 miles in February, conducting percussion clinics. He is shown above conducting a percussion clinic for the Wells Music Company, Denver, Colorado, before 200 students, music educators, band directors, and parents on Saturday, February 18, 1961.

Ugh — Keep Um Covered

The man just back from Alaska was telling of his harrowing experience. "There were Indians to the right of me, Indians to the left of me, Indians in front of me."

"Whew!" said the listener. "What did you do?"

"What could I do?" exclaimed the man. "I bought the blanket."



Bringing to a successful close the recent Regional Managers meeting of Richards Music Corporation was the delivery of twelve 1961 Dodge Station Wagons. Paul Richards, president of RMC, cited Dodge's outstanding contributions to music as one of the primary reasons for selecting the Dodge product. "We believe that the Lawrence Welk show is one of the most popular and entertaining music programs on the air today. There is no doubt that it has been a prime force in bringing good music to people of every age. We in the music industry cannot minimize the valuable service of the Dodge manufacturers in creating this interest, and thus aiding the program of every music manufacturer."

THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association

AMERICAN SCHOOL BAND Directors' Association

ASBDA PRESENTS ARRAY OF ARTIST-CLINICIANS

By Phil Fuller
ASBDA Editor

Every public school band director finds himself in the inevitable situation of multiple-organization membership. This seems to be an inescapable facet of the teaching profession. Many, and sometimes all, of these organizations will sponsor and develop conclaves or conventions, which, if one is an active member, one feels obligated to attend and extend personal participation. The feature which makes ASBDA unique amongst the professional groups available to the school band director is the fact that it is basically and fundamentally a *national* organization and that the fruition of the year's labor is to be found at the annual convention, where every activity is designed to help the members return to their own school a better band director and a better person for having attended. Each of the past ASBDA conventions seemed to have reached an apex of fructuous activities. So much so, that it becomes increasingly difficult to point specifically to a single event as an outstanding feature of the convention. Amongst the many outstanding events at each meeting have been the artist clinicians which we have seen and heard. The Cleveland Convention will feature an impressive array of artists who will present a series of symposia which should make this gathering one of inestimable value to all who attend. The first of these will be: Leonard Falcone, Baritone Soloist, Conductor, Michigan State University Band.



Dr. Alan P. Squire
Clinician

Mr. Falcone is well known as the conductor of the Michigan State University Marching Band and the Concert Band. He is also recognized through his writings for many professional magazines. His position and status amongst music educators is an enviable one, as is his background as a musician and performer. He came to this country from Italy in 1915, where he had studied instruments, composition and conducting with the famous Italian Impressario, Donato Donatelli. He moved immediately to Ann Arbor, where he attended and was graduated from the University of Michigan. In 1927 he was appointed director of the then Michigan Agricultural College Band—now called Michigan State University. No more fitting testimony could be given Mr. Falcone for his artistry than the acclamations tendered him by the late John Philip Sousa and Dr. Edwin Franko Goldman, both of whom wrote glowingly of his "brilliant technique and sensitive musicianship". Mr. Falcone's symposium will be called "The Best in the Baritone Solo Literature".

The brass family will be represented again at this convention, this time by one of our own members, Wayne M. Reger, Jr., of Massilon, Ohio.

Wayne was graduated in 1929 from West Virginia Wesleyan Conservatory of Music. His teachers included the illustrious Herbert L. Clarke, Oscar B. Short and Louis Davidson. He has been on the staff at Interlochen and was the organizer of the West Virginia Pioneer State Music Camp. He has been cornet soloist with several of the major service bands, and for the past 15 years he has been 1st Trumpet with the Canton, Ohio Symphony Orchestra. In spite of a full private-teaching schedule, a full schedule at school — including the famous Massilon Marching Band — an ample number of engagements as conductor and clinician, along with hobbies of travel, hunting, photography, training his Norwegian Elkhown, active participation in ASBDA, Rotary and Shrine and Grotto Bands, Wayne finds time to practice Cornet and trumpet every day. Those who were at Rochester will remember Wayne for his slides and commentaries about the tour of the school band directors through Europe and the Soviet Union.

The woodwinds will be represented by two of the outstanding artists of the Midwest. The order of performance has not been determined at the time of this writing so, in alphabetical order they are: William Hebert, piccolo, Cleveland Symphony Orchestra.



William Hebert
Clinician

President's Letter To Our Members

There are many important things planned each year that further substantiate the existence of the American School Band Directors' Association. Two items seem to focus in our mind more vividly as the ones that knit the fabric of solidarity of membership more closely than any others. We think first of the extensive cumulative study in some dozen separate areas of musical endeavor as projected and finalized by the Research Committees. Secondly, we visualize the reunion of friendships and the meeting of new ideas on a common ground and in a central meeting place, which is accepted by many at the annual convention, to be of prime importance. Without continued success in these two areas, it would become extremely difficult to demonstrate our motives for existence.

We have said in one loud clear voice that these items are important and by so doing, have placed certain standards of proficiency on each of the projects. Simply because we assign certain people to administrate this work, does not in any way permit the rest of the membership to establish a climate of inactivity while observing its development. There are certain responsibilities that fall within your jurisdiction that must bring the projects toward fruition, if there is to be any hope of their being finalized. It then becomes fairly obvious that all of us have certain obligations toward the Association as well as the specific project or study, itself.

It would seem advisable that during our busy schedule we should find time to answer all official communications and correspondence immediately and without the customary excuses. It would then be a further responsibility to aid and assist in the gathering of pertinent information for surveys and studies in those areas of interest as adopted by the Association for a further study in depth.

We find it particularly difficult to be of service and to aid and assist you in these projects as they concern A.S.B.D.A. without your attention to these responsibilities. While attempting to create a freedom of climate between the membership and this office at all times and still be of the greatest service to you, we find ourselves at a disadvantage without your sincere and object co-operation. It certainly, at its most common meeting ground, must be a mutual endeavor for both parties.

As a further illustration of this point, during February we asked you to assist in the gathering of information concerning your local newspaper, your name and address and a convention survey. This to better serve you at convention time as well as throughout the year, by keeping your community informed of your activities on a national level as they pertained to your activity in A.S.B.D.A. I am sorry to reveal to you that a large number of the membership did not feel that this was of sufficient importance to reply to the official request.

Unless we, as members, are willing to assume these responsibilities it becomes almost a misnomer to call ourselves active members. Our sole aim this year is to be of the utmost service to you and A.S.B.D.A.

Without your sincere co-operation this could become a mere figment of our imagination. Thanking you for your consideration, I beg to remain,

Sincerely,

Mac E. Carr, President



Leonard Falcone
Clinician



Wayne Reger
Clinician

Mr. Hebert was born in Northampton, Mass. in 1923. Following his secondary education he spent five years in the service, three years of which was in the South Pacific during World War II. He was graduated from the Juilliard School of Music in 1947 where he studied Flute with Arthur Lors of the NBC Symphony and with James Pappoutsakis of the Boston Symphony. Upon graduation, Mr. Hebert joined the Cleveland Orchestra as Piccolo player, which position he still retains. In 1950 he became instructor in Flute at Baldwin Wallace Conservatory in Berea, Ohio. He has appeared as soloist with many of our major symphonies.

Dr. Alan P. Squire is a native of Brooklyn, New York, his home prior to serving in the Navy during World War II. After the war he earned his Bachelor of Music Education and Master of Music Education degrees at the University of Michigan. While at Michigan he was solo clarinetist with the Band for three years and first clarinet with the symphony for two. During that time he was a pupil of William Stubbins. In the summer of 1949 he played with the student Orchestra at Tanglewood, and during the summers of 1951-1953 was a pupil of Daniel Bonade. Previous study in New York had been with Arthur and Henry Christman.

Dr. Squire has been a member of the Baldwin Wallace staff since 1950 where he holds the rank of Associate Professor. He has also been a member of the teaching staff at the U. of Michigan and Illinois. In June 1960 the Ed. D. degree was awarded him by the U. of Illinois. Dr. Squire is still active as a professional performer and has served widely as an adjudicator, clinician, and

(*Turn to page* 60)



National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

To The Future Catholic Music Educator

(Excerpts from an address given by NCBA member Robert F. Brown. Mr. Brown is Band Director at St. Joseph's High School in South Bend, Indiana. The address was given to the Music Education Club at St. Mary's College, Notre Dame, Indiana.)

As potential music educators you are looking forward to the day when you will become a teacher. I would like to offer a couple of suggestions to you as you prepare for that day.

Be determined that your primary responsibility will be as a music educator. Your musical life must not be specialized to the point where you have neither the knowledge nor the desire to give your students a good general education. Don't engage in the petty and foolish frame of mind that continually pits the instrumental against the vocal, the band against the orchestra, etc. The football coach and the basketball coach can argue as much as they like about the relative merits of their respective games, because they will never meet on the same field of play. All fields of music will work together at some time or another to produce the wonderful phenomenon of music. There is no place for professional jealousy and bickering in music education.

Why are you going to be a music teacher? What is the value of music to the child? Where does it fit into a world obsessed with scientific achievement? You must form your own philosophy of music in terms which are personal and specific enough to enable you to justify your beliefs. This is what you will have to do, from the day you walk off the campus with your diploma until the day you retire.

Will you choose to teach in a public school or a Catholic school? All the financial, physical, and academic assets are yours in the Public Schools. The Public Schools need good teachers and have the potential to pay for them. You can have the ability to grow professionally and personally as a respected member of your community. You can have personal security in a position with tenure.

If you elect to teach in a Catholic School, you will find little in the way of monetary rewards. The hours are long, the prestige is negligible, and the working conditions are often unbearable. But—there are many facets of Catholic music education that compel the dedicated teacher toward the Catholic School System.

I would exclude from the ranks of music educators the good nun who sees an attractive advertisement for harmonicas in an educational magazine and decides to start a harmonica band in her 5th grade class; or the generous parishioner who, having fiddled for square dances most of his life, finds the time (in addition to his regular occupation) to start an orchestra in his parish school simply because he loves music. These people are wonderfully well meaning and certainly do bring a small measure of music into the lives of their students, but this is not really music education. This type of training fosters the mistaken notion that music is a toy — a pleasant diversion which has little value educationally.

Why is music education neglected and ignored in the Catholic schools? There are in my estimation four basic reasons:

1. *Lack of money to finance an adequate instrumental program.*

The financial problem is definitely the most troublesome and difficult. The Catholic school administrators have enormous problems in financing new construction and in maintaining existing facilities. The added burden of purchasing expensive instruments and paying a salary to a qualified music teacher is usually avoided. Lay teachers, as a group, are quite regularly underpaid (with one exception). If the classroom teacher does not receive enough money, what can the music teacher hope to receive? Assuming that the instrumental music teacher does manage to eke out a living, how can he or she teach adequately with no instruments, no music, and no facilities.

2. *Lack of concern on the University level in the areas of music education.*

The Universities, by not fostering and inspiring music on the lower levels, are serving to diminish their own enrollments. I am speaking of Catholic colleges and universities. In Indiana alone, there are three small secular colleges with which I am slightly familiar, that have anywhere from 200 to 400 music education majors in each respective school, and the graduates from these schools are not enough to fill the demands of the public school system, even combined with the music education graduates from Indiana University. Music education is a vital and dynamic part of public school education. Now consider the number of music education students in the prominent Catholic Colleges of Indiana. Out of those graduates, how many will go into Catholic Schools? Some will look very hard for a Catholic school position and find that such a position does not exist. This does not mean that all positions are filled, but simply that they do not exist. Others will easily be discouraged by the complete lack of security which a Catholic School job would offer. In the end, most if not all the graduates (not more than 6 or 7 total) will go into public school work because there is a demand for them, the pay is good, the facilities are good, and the children are just as good students and just as eager to learn. The condition remains the same—the Catholic school children still desire music, and, if they are lucky, they will be able to take lessons on the accordion or join a harmonica band. Catholic music schools must begin to establish effective relations with music in grade and high schools and must promote musical growth on these levels, or else music will continue to languish in all aspects in the culture of the Catholic laity.

3. *Lack of administrative coordination and standardization.*

I believe, from my own experience, that the typical parish grade school is almost completely autonomous, with no outside control except for an occasional pronouncement from the Bishop. Therefore the Catholic schools are not subjected in any way to the pressures of a unified academic standard. The educational ideals which a school is functioning under may very well be those of a pastor who has never been an educator. On this basis, there is no way to control the curriculum, or to standardize it. This problem could be solved by establishing a diocesan superintend-

en and clerical board of education to regulate all the schools of the diocese.

4. Lack of recognition of music as a worthy academic discipline.

This is an area where music educators must assert themselves. We must not only defend music education we must actively promote it. We must talk to our superintendents, the college faculties, the policymakers of education. We are dedicated people, therefore we must be able to expound why we are dedicated.

Teaching in Catholic schools is an intellectual joy; first, because of the opportunity to work side by side with the most devoted educators in the world, the good priests, brothers and sisters who truly dedicate their lives to teaching. Secondly, because of the opportunity and the necessity of teaching music as well as everything else, not in itself but in its true relation to God. Without this relationship knowledge is meaningless.

I have tried to paint a realistic picture of the state of music education in our Catholic schools. It's a pretty bleak, empty looking future right now, but at least its nothing more than an empty canvas, waiting to be painted upon and filled in by the artist, who is the music educator. We need dedicated music education people in the Catholic schools who will pray and sacrifice, together with our many fine and inspired administrators who consider the promotion of the Catholic music curriculum a calling and a way of life.

The joys of teaching music in a Catholic school are the joys of the pioneer who is breaking new ground and accomplishing things in a new field in Catholic education — music for all, instrumental and vocal. The greatest reward of all — the eternal gratitude of literally thousands and thousands of Catholic students who have learned to be better Christians and Citizens because of your sacrifice for them.

CONVENTION DATES — August 4 and 5 at the University of Notre Dame.

NCBA BAND CAMP DATES — August 7-14 at Quincy College, Quincy, Ill.

INFORMATION AVAILABLE concerning the NCBA by writing Mr. E. T. Kanaskie, 4460 South Austin, Milwaukee, Wisconsin.

The End

Please patronize the firms who advertise in this magazine.

PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

At this writing it is doubtful that the column will reach you before the Enid Tri-State Festival. Please accept this reminder that there will be a Phi Beta Mu Get-Together sponsored by the Beta Chapter at the Tri-State Festival, in case the magazine does reach you before you leave for Enid.

We are happy to inform you that two new chapters have been established since the last column was written. The *Tau Chapter* was established in *West Virginia* during the Mid-East Band Clinic. Maurice D. Taylor, President, Nu Chapter, was the installing officer. Maurice writes: "Our election and association with these men was most pleasant." He further states that he is to visit with a few men in another state in the near future for the purpose of establishing a possible chapter of Phi Beta Mu. We hope that we will be able to report favorably on Maurice's venture in about a year.

The officers of the West Virginia Chapter are:

Henry A. Mayer	*President*
Robert G. Williams	*Vice-President*
Donald L. Hamilton	*Secretary*
William F. Duer	*Board Member*
Robert W. Hill	*Board Member*

We are looking forward to a great future for the Tau Chapter.

We have not received full information from the installation of *Upsilon Chapter* which was established in *California.* We do know, however, that the installation did take place in that we have received some correspondence from the new members of Phi Beta Mu from California. Paul Yoder was the installing officer. A note from Clarence Sawhill states: "We had an excellent dinner meeting at Long Beach. It is a privilege to be an honorary member of Phi Beta Mu."

While new chapters are being established and Phi Beta Mu is progressing in new areas, activities are continually reported from throughout the nation. *Epsilon,* the *Louisiana Chapter,* bestowed an honorary membership upon Frank Piersol, Iowa State University Band Director and President of the College Band Directors' Association, who was conducting the Louisiana All-State Band in Alexandria, Louisiana. In the picture we see from left to right Pete Dombourian, President Epsilon Chapter, and Frank Piersol, new honorary member, seated. Jim Clark, Secretary-Treasurer of Epsilon Chapter, is standing.



Frank Piersol, (right), director of the Iowa State University Band received an Honorary Life Membership in Phi Beta Mu, Epsilon Chapter, Louisiana Chapter. President Pete Dombourian is seated on the left, and Jim Clark, Secretary-Treasurer of Epsilon, is standing.

Send all correspondence to Jack H. Mahan, Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

Big 3 Launches "Space Age"

(*Continued from page* 8)

tion has announced the appointment of Alan G. Langenus to the firm's educational department. Langenus has been active for many years in the music field as an educational representative for major publishing firms. He is the son of the famous clarinet virtuoso, the late Gustave Langenus.

AMERICAN STRING TEACHERS' ASSOCIATION

By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

"Convention Report"

Spring is convention time, and ASTA met for four days of string concerts and recitals and discussions at Philadelphia, Pa., Feb. 25 through March 1, jointly with the Music Teachers National Association at the Sheraton Hotel. Programs were planned with the MTNA string committee.

It would be difficult to see and hear such an aggregation of fine artists and pedagogues, even on TV, as was assembled to enthrall and educate the large audiences.

The roster included such names as cellists Peter Farrell, Lucien De Groote, and Dudley Powers; violinists Angel Reyes, Jerry Cadek Lucktenberg, Samuel Gardner, Sam Applebaum, George Perlman, and John Celentano. The Iowa State University string quartet, the Kennedy Family string quartet, and numerous other ensembles made excellent music. Delegates attended an open rehearsal of the Philadelphia symphony orchestra. Discussion topics such as "Coaching Technics for Student Ensembles" and "Coordinating the National String Programs" featured such notables as Dr. Henry A. Bruinsma, Music Director of Ohio State University; Traugott Rohner, President of the National School Orchestra Association; Bernard Fischer, MTNA String Chairman; Walter Hodgson of Michigan State College; Harry A. Alshin, Coordinator of the Young People's String Program at Aspen, and other authorities from over the nation.

The opening ASTA coffee hour on Sunday was the occasion for presenting ASTA's annual citation to Samuel Gardner in recognition of his many years of contribution as teacher, artist, and composer in the world of strings. Mr. Gardner performed his own recent composition "Essays" later in the convention program.

An outstanding performance of Haydn's "Emperor" string quartet by the Kennedy family quartet of Bowling Green graced the Sunday reception. Rachael, John, Thomas, and James are youthful but competent performers whose father is Paul Kennedy, Dean of Music at Bowling Green State University, Bowling Green, Ohio.

The ASTA annual business meeting resulted in the election to the offices of Treasurer and Membership Chairman, Robert Klotman, Music Director of Akron, Ohio, and Jaroslav Holesovsky, Director of the string program in the Philadelphia schools.

It is undoubtedly true that all the music of a national convention could be faithfully recorded on tape or Hi-Fi records. All the speeches and discussions could be printed in books and magazines. The many displays and exhibits might be photographed in color. Even the superb food might be prepared from compiled directions. All this might be done and made available to the stay-at-homes. But the personal contacts, the "live" shows, the corridor shop-talk would be absent.

And these things are a vital part of a successful convention. The friendly meetings, the pleasant accomodations, and the opportunities of visiting new places of interest in large cities, famous for a thousand items of Americana, pay off in renewed vigor and stimulation.

ASTA — represented by the Executive Board — met long hours planning administrative policies for the good of the organization. Balancing budgets, choosing personalities for committees, and doing the "paper work" involved with many problems and projects are all necessary and require the combined brains of the officers as well as the membership. It is our hope that the results of the deliberations will please at least "most of the people most of the time". If not, let's hear from you. And let's meet at the next convention in Chicago next year.

The End

Transylvania to Celebrate Its Silver Anniversary

June 22, 1961, will mark the opening of the twenty-fifth season of Transylvania Music Camp, the student summer encampment program of Brevard Music Center. Directed by James Christian Pfohl, nationally famous conductor and music educator, Transylvania Music Camp first began as a small summer music program on the campus of Davidson College in 1936. Eight years later in 1944, the camp was moved to Brevard, North Carolina, and subsequently became known as Transylvania Music Camp.

In 1946 the music encampment program was expanded to include the Brevard Music Festival—a series of concerts following the camp season. These concerts are presented by the faculty, outstanding music students of the camp, plus additional professional musicians. The following year, the Board of Directors, realizing that the Brevard Music Center was making a very real contribution in the field of music, formed the Brevard Music Foundation, which was incorporated in the State of North Carolina on October 10, 1947, as a non-profit educational institution.

Since the formation of the Brevard Music Center and the Brevard Music Foundation, Transylvania Music Camp has continued to grow and to encompass a varied program of music. In preparation for the coming season, the camp is presently undergoing a building program to enlarge classroom facilities and to provide for a slightly larger enrollment.

Faculty members for the anniversary season at Transylvania include well known musicians and music educators from throughout the country. A special feature of the season will be the awarding of a number of anniversary scholarships and the naming of several Young Artist Competition winners.

Eastman Schedules Fifth Piano Workshop July 24-28

Subjects of special interest to piano teachers, both at the collegiate and preparatory level, will be given in the Summer Session of the Eastman School of Music, University of Rochester, June 26-August 4.

Eugene List, noted American pianist, and Dr. Herbert Elwell, eminent music critic of the Cleveland Plain Dealer for more than a quarter of a century and internationally known composer, will be visiting teachers.

The fifth Piano Teachers Workshop will be held from July 24-28 and Mr. List will take part in lecture recitals and discussion of piano methods at the workshop. Other members of the piano faculty from the Eastman School will participate in the Piano Teachers Institute June 26-August 4 or the Piano Teachers Workshop July 24-28.

Those interested may obtain further information by writing to Edward Easley, Director of Admissions, Eastman School of Music, 26 Gibbs Street, Rochester 4, New York.

MID-EAST INSTRUMENTAL CONFERENCE A SUCCESS

1962 Dates Set For March 21, 22, 23, 24

Duquesne University's second annual Mid-East Instrumental Conference has proven a rousing success. The Conference, held March 8-11 in Pittsburgh's Penn-Sheraton Hotel, was attended by enthusiastic capacity audiences each night.

The success of the affair prompted the Duquesne University School of Music to lose no time in setting the dates for the third annual Mid-East Instrumental Music Conference. March 21-24, 1962 was announced as the time for the third event by Don McCathren, Conference chairman.

As expected, concerts by the U. S. Air Force Airmen of Note captured wholehearted audience approval as did those by the U.S. Army Field Band and the host school's Symphonic Band at the past event.

Several premiere performances took place at the meeting and the work of ten distinguished clinicians drew the plaudits of those in attendance. The Conference attracted visitors from the Eastern part of the United States and Canada.

One of the most important aspects of any music conference is the exhibiting of music, instruments and related items. A total of 62 exhibitors was on hand at the Mid-East representing all phases of instrumental music.

The Airmen of Note opened the Mid-East with an evening concert.

The Band later joined with the Duquesne Symphonic Band in offering a world premiere of "Portrait in Jazz". On the same program, Alfred Reed, noted composer and conductor premiered "Greensleeves" as a symphonic band arrangement, directing the Duquesne band in the effort.

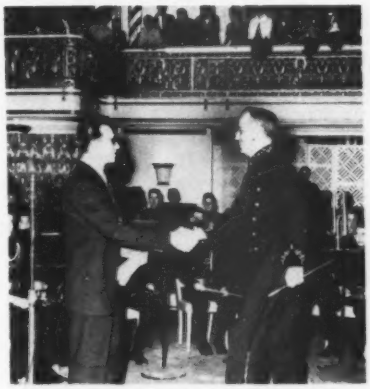
The Army Field Band highlighted the second day's festivities, playing under the direction of Major Robert L. Bierly.

A young trumpet performer stamped himself as a future artist that night when Tom Koneski, a Duquesne student, soloed with the Penn Hills (Pa.) High School Band, directed by Fred Williams. Guest Conductor Fred Kepnerthen premiered "Second Street Overture" with the Band.

Under director Don McCathren, the Duquesne Symphonic Band made a hit as it played "La Fiesta Mexicana", "Jamacian Rumba", "Symphony No. 5", and "Jubilee" on the third night's program.

The Joliet, Illinois Grade School Band, Charles Peters, Conductor, proved to be a happy experience in sound with fantasia on "Lady of Spain", "Fandango", and "Dry Bones".

The Pittsburgh All-City Senior High Schools Orchestra, conducted by Stanley Levin, closed the Conference with a Saturday afternoon Concert. The group effectively rendered Wagner's "Tannhauser March", "Violin Concerto in E Minor", and polka from the "Golden Age".



Charles S. Peters, conductor of the famous Joliet, Illinois Grade School Band, was all smiles when Mid-East Conference Chairman Don McCathren introduced him and the Joliet band to an overflow audience at the Penn-Sheraton Hotel in Pittsburgh during the Second Annual Duquesne University School of Music Mid-East Instrumental Music Conference. Following the performance of the band the audience was all smiles too, for many had never heard musicians so young play so fine!

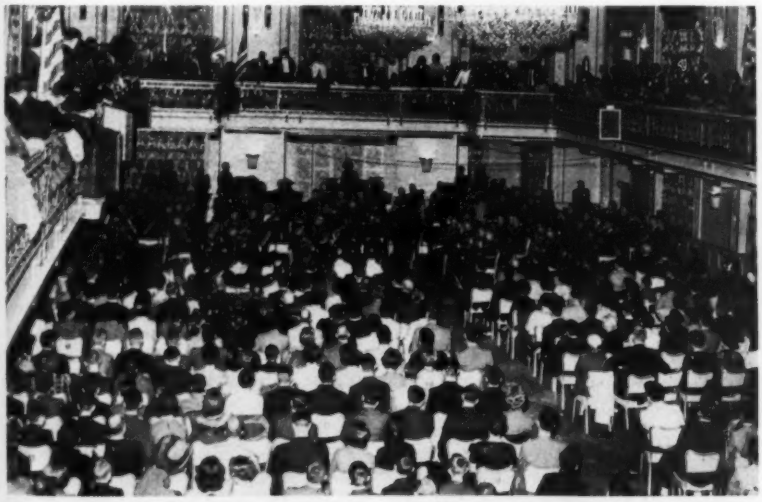
Clinicians who played major roles in the meeting's success were Vincent J. Abato, Orin Ford, Reginald Kell, Willard Musser, Richard Schory, J. Frederick Muller, and Dr. Frank Elsass.

Credit is also due Matty Shiner, whose Duquesne University Brass Ensemble amazed listeners at the informal mixers and Don Hunsberger, trombone soloist and composer, whose work was well received.

"The Mid-East will definitely be an annual affair," said chairman McCathren after the last concert. This is a tribute to the work done by him in carrying out the idea of Gerald Keenan, Conference Host and Dean of the Duquesne University School of Music. Dean Keenan initiated the Mid-East Conference.

The philosophy behind Duquesne's Instrumental Music Conference was summed up by University President, Very Rev. Henry J. McAnulty, when he told the educators, "It is our sincere hope that the knowledge and inspiration you receive at this meeting will serve you well in your important work in the field of music in the years to come."

The End



It was a full house and then some as the Joliet, Illinois Grade School Band under the direction of Mr. Charles Peters performed at the Second Annual Duquesne University School of Music Mid-East Instrumental Music Conference. Earlier that same day the famed band of youthful accomplished musicians played a concert for the Bethel Park, Pa. school system where a strong instrumental music program is in the process of development. Because of the overwhelming success of the Mid-East, it is scheduled to be held again in Pittsburgh's beautiful Penn-Sheraton Hotel, March 21-24, 1962.

Send us your NEWS

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

And a happy May to you! By the time you are reading this column it will be exam-time to students and the spring house-cleaning will be done (or is it ever?) for the rest of us.

In the mail from the publishers we have the following:

From Carl Fischer, Inc.:

ARIOSO — an organ solo by W. A. Goldsworthy with Hammond registration. Price 75¢.

ENTREE DU CORTEGE — from "Messe do Mariage" — an organ solo by Theodore Dubois with Hammond registration. Price 75¢.

PASTORALE — based on "Innsbruck" (1539) — an organ solo by Richard Peek. Also Hammond registration. Price 60¢.

CANTABILE — an organ solo by Cesar Franck with Hammond registration. Price 75¢.

FANFARE - PROCESSION — a "Tuba Theme" — organ solo by T. Frederick H. Candlyn with Hammond registration. Price 75¢.

All the above are for the more experienced organist.

From Edwin H. Morris & Co., Inc.;

ORGAN SELECTIONS from *"BYE BYE BIRDIE"* — for all organs with Organmaster Code. Price $2.00.

ORGAN SELECTIONS from *"BYE BYE BIRDIE"* — for Hammond Chord Organ — arranged by Mark Laub. Price $2.00.

PLAY AND SING — a group of standards with chord signatures and fingering for guitar, etc. for recreational and classroom activity. Price $1.00.

From Shapiro, Bernstein & Co., Inc.;

MELODIES FOR MEMORIES FOR BALDWIN ORGANS—arranged by Mark Laub and containing 10 popular standards with words. Price $1.50. (Volume 1).

PEPE — an organ arrangement by Robert Haring — the title song, organ edition. Price 60¢.

MEMORY MELODIES FOR WURLITZER CHORD ORGAN — Volume 1 and No. 2—the second volume is for "all portable chord organs" — contain a lot of standards. Price $1.50 each.

SONG HEADLINERS — for Hammond organ, all models — Vol. 2 — arranged by Mark Laub. Price $1.50.

SOLO — TIME COLLECTION No. 2 — for Lowery organ — arranged by Mark Laub — popular standards with words. Price $1.50.

Again from Edwin H. Morris & Co., Inc.:

ORGAN SELECTIONS FROM "BYE BYE BIRDIE" — for all Hammond organs arranged by Mark Laub. Price $2.00.

With all of the music available above there will be no excuses accepted as to availability of a lot of different kinds of music!

Undoubtedly we are repeating ourselves, but again we have run into the misconception that all music must be played exactly the way it appears in so-and-so's arrangement. This is a pattern, it is so-and-so's way of suggesting a way to play it. It is not the only way. This is, of course, particularly as regards popular music. Classical music can be something else again — if it's someone's arrangement then here we go again — but if it's the original way it was written then you're on your own. Play it the way it was written or make your own arrangement. But on pop music we doubt very much if the composer or composers ever expect to hear it played the way they publish it.

But once you get brave enough to set up your own registrations on your particular brand of home-organ try, too, to get brave enough to make an arrangement of your very own of some standard pop tunes. Every one else does. That's why we have favorite performers and not-so-favorite ones.

Happy Practicing!!

National Music Week May 7th to 14th —NFMC

National Music Week, the first full week in May, will be celebrated for the 38th year on May 7-14, 1961, under the sponsorship of the National Federation of Music Clubs. The announcement was made by Mrs. C. Arthur Bullock of Canton, Pa., president, and Mrs. Stanton Huber of Anderson, Indiana, chairman.

The theme chosen is "Let's Make Music-Around the World", and the purpose is to focus attention of the public on the influence of music as a means of communication and understanding between all peoples, said Mrs. Bullock.

Schools, churches, libraries, service clubs, recreation centers, homes and hospitals, business firms, industries, newspapers, and radio and TV stations are expected to participate in this observance. Mayors of many cities and the governors of many of the states will proclaim the date as National Music Week.

President Kennedy in a telegram to Mrs. Bullock had this to say of the observance, (Quote): "A vibrant creative America speaks in many voices — not the least of which is her music, which breaches all barriers and reaches all hearts. Please accept my best wishes for continuing success in bringing more and more music to a world that increasingly hungers for it." (end of quote).

Joseph Jenkins Wins ABA Ostwald 1961 Contest

Joseph Willcox Jenkins, since June, 1960, an Editor for Schmitt, Hall & McCreary Company, won the American Bandmasters' Association "Ostwald Composition Contest" for 1961, with his composition "Cumberland Gap". The honor, acceptably, includes an award of five hundred dollars ($500.00). In the composer's absence, the prize was accepted for him by Colonel Hugh Curry, who acted as the American Bandmasters' Association sponsor for the contestant. The premier performance was given by the U.C.L.A. Symphonic Band, conducted by Captain John Yesulaitis, at the American Bandmasters' Association National Convention at Long Beach, California, March 9, 1961.

"Cumberland Gap", a seven minute number for full band, is dedicated to the composer's father. The composition was inspired by Mr. Jenkins' ancestral background of parental ancestry in the original settlement of Maryland. This historical consciousness was enhanced by remembrance of a maternal ancestry among the early settlers of Quebec. There is no direct quote from the folk music of the area, except by thematic and stylistic reference. The form follows the Concert Overture. The emphasis depicts the persistent optimism of these Colonial Americans in their migrations west — through the *"Cumberland Gap"*.

ACCORDION BRIEFS

A section devoted exclusively to the Accordion Teachers Guild, Inc.

By LARI HOLZHAUER
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

Mr. H. E. Nutt, Dean of VanderCook College of Music, Chicago, arranged a fine Clinic for School Music Directors, Accordion Teachers and Advanced students and Performers on the Accordion, on April 9th at the Auditorium in the new building at VanderCook College. This invitation Clinic was very well attended and was conducted by Mort Herold, president of the Accordion Teachers' Guild, noted concert accordionist, and instructor of Accordion at VanderCook College. A question and answer period was conducted following the Clinic, which covered serveral interesting subjects including "The Accordion—an analytical review", "New Sounds in Accordion Literature", "The Accordion In the School Band and Orchestra". Excellent progress is being made with the accordion at VanderCook College, under the able direction of Mort Herold. VanderCook College is one of the colleges that recognizes the accordion as a major instrument and a Bachelor Degree in Music Education or Masters Degree, with accordion as a major, is available to students.

Accordion teachers will have many fine opportunities offered to them during the next few months. The ATG annual Workshop will be presented July 15-16 at the Palmer House, Chicago. A full day and evening plus another half day — this very fine Workshop is being offered to celebrate the twentieth anniversary of the ATG. The ATG National Championship Contest will be held in Chicago on July 17th — for ATG members and their students. The ATG will entertain at an Open House the evening of July 17th (during NAMM convention) and this will also be planned as an anniversary celebration and will be an outstanding evening of fun and entertainment.

Anthony Galla-Rini, one of the best known and best loved pioneers in the accordion field, concert artist, composer, arranger and instructor, will celebrate his fiftieth year as a professional accordionist — having made his debut at the age of six. In celebration of this anniversary, he has planned unusually fine Workshops, Clinics, Concerts, Coaching and Adjudicating, and is available to teachers and schools. Address him at 627 East Colorado St., Glendale, California.

The Seminar planned by Leo Scheer, well known Symphony Conductor, composer and instructor, is another outstanding opportunity for teachers — accordion or otherwise. Mr. Scheer conducted the Mid-America Accordion Symphony for several years and is familiar in this field. He may be reached at 4057 Stratford, Abilene, Texas. Mr. Scheer is the director of the Abilene Symphony.

The Morning Musical Club of Battle Creek, Michigan, awarded a scholarship to a student of the Roberta Palmer Accordion School to be used for the student's enrollment at the Accordion Conference Week at the National Music Camp at Interlochen, Michigan in August.

Accordion Conference Week, scheduled for the week of August 28th at the National Music Camp is being enthusiastically received. Indications are that the enrollment will be excellent. William (Bud) Kuehl, director of music in the schools at Niles, Illinois, will have charge of instruction. Mr. Kuehl is an excellent teacher, composer, and conductor and besides his public school work, has a large accordion class. He is a graduate (Masters Degree) from Northwestern University.

Joan Cochran, foremost woman concert accordionist, gave a fine concert in Orlando, Florida, on March 19th. She also conducted an excellent Student Workshop and a Teachers Clinic. She was sponsored by the Orlando School of Music, owned by William Spicer.

Alfred Mayer, New Jersey, is in his eleventh year as accordion instructor at Brooklyn College.

The Festival given by the Florida Accordion Teachers' Association in St. Petersburg in April was a fine event. Over 500 students were enrolled in solos, duets, combos, bands, etc. The Contests were held at the Soreno Motel and the concert given by guest artists (and adjudicators). Joe Biviano and Tony Mecca of New York, was one that pleased the big audience. This was held at the St. Petersburg High School. Following the concert, an interesting Workshop for teachers was given by Mr. Biviano and Mr. Mecca.

Dexter Haynes, fifteen year old accordionist, in Louisville, was first place winner of the Kentucky State Olympics. Artist Carmen Carrozza of New York was adjudicator and Mr. Carrozza performed several numbers in the concert held in conjunction with the contest. The Haynes Accordion Symphony also played on the program as did the bands from the Central Conservatory of Music.

The writer of this column, after spending five months at Winter Haven, Florida, has returned to her home at Traverse City, Michigan.

Accordionist Appears with Florida Symphony

Mogens Ellegaard, the Danish accordion virtuoso, was presented with the Florida Symphony Orchestra at their "pops" concert at the Municipal Auditorium on March 11th. Mr. Ellegaard chose as his numbers with the Symphony, the Concerto in G Minor for Accordion and Orchestra by Vilfred Kjaer and the Suite for Accordion and Orchestra by the Swedish composer, Andrew Walter. Mr. Ellegaard gave a flawless performance and received a



Mogens Ellegaard
Danish Accordionist

tremendous ovation. He took many bows, but the audience refused to let him go so he encored with a solo — DeFalla's "Ritual Fire Dance". His accordion was the chromatic button type (both treble and bass) which is much in use in Europe.

The concert was sponsored by the Woman's Committee of the Florida Symphony. The Municipal Auditorium is capable of seating 3200 persons. It was filled almost to capacity by a most enthusiastic audience — said to have been the largest audience ever to have attended one of the Florida Symphony pop concerts. The numbers by the Symphony were excellent, under the direction of Henry Mazer.

Mogens Ellegaard is an attractive, modest and unassuming young Danish accordionist. He speaks flawless English and is a very polished performer with much personality. He was much entertained by the Woman's Commit-

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Teen-agers Section

Millie Dwyer Teen-Age Editor

Forrest City Mustang Band Busy With Spring Schedule

By Berta Ann Danehower
Teen-age Reporter
Forrest City High School
Forrest City, Arkansas

"See you at the band hall after school", is the greeting of one band member to another at the Forrest City High School during the spring season. The Mustang Band, under the direction of ASBDA member, John D. Henley III, has had a very busy schedule and extra practice was a necessity.

The month of March brought the Regional Festival and Band Birthday Calendar sale. In addition to regular band practices, many members spent extra time preparing for solos or ensembles. But when you come home from District and State Festivals sporting a bright shiny medal, it makes you feel the time spent was well worthwhile. The entire month of March is always devoted to the Band Calendar Sale. Since the sale of these calendars provides a large part of the money necessary to carry on during the fall, each band member, with the moral support of our Band Boosters Club, puts forth an extra effort to cover his or her assigned territory during this annual sale.

Our spring Concert was presented one week before the State Festival, which prepared us for competition. The State Festival was held April 24th to 26th in our resort town of Hot Springs. Much planning was required to complete all the arrangements for the two-day trip.

May always brings smiles of joy and tears of sorrow to our band hall. With May comes parties and our annual outing at Bear Creek Lake, graduation, and all the activities of school closing. The senior band members are always involved in exams and other activities. The undergraduate members of the band get their horns all shined, and await Mr. Henley's call for summer workshop.

Raleigh, N. C. is Proud of Talented Jan Southwick

By Millie Dwyer

Jan Southwick, seventeen-year-old daughter of Richard E. Southwick, ASBDA member from Needham Broughton High School in Raleigh, North Carolina, is the current winner of the statewide auditions for Junior Soloist with the North Carolina State Symphony Orchestra under the direction of Dr. Benjamin Swalin. Jan is a trumpet player and the first wind player to be chosen as soloist with the symphony.



Talented Trumpeter Jan Southwick

She is a senior at Needham Broughton, where she is first chair cornet in the Symphonic Band and first trumpet in the orchestra. The Broughton Symphonic Band is rated as one of the top-notch organizations in the state, having received "Superior" ratings in state competition for many years.

Jan has been a first chair player in All-State Band and Orchestra the last two years. She has played the Hayda Concerto for Trumpet with the North Carolina Little Symphony, and is appearing this spring with the Full Symphony in Salisbury, Wilmington, and Raleigh.

As proof that all her talent and ability is not in the field of music, Jan is an excellent student and a member of the National Honor Society at Broughton.

ASBDA Members may remember meeting Jan at the ASBDA Convention in San Antonio last August, which she attended with her parents.

How I Feel About Music In My School

An Interview with Dee Keller, Supt. of Schools

By Joyce Adams, Choir Pres.
Gooding High School
Gooding, Idaho

"Music is fast becoming an integral part of every school curriculum. With today's emphasis on science and mathematics in an effort to prevent the annihilation of mankind, music takes its place as a restorer of normalcy," says Dee Keller, Superintendent of Schools at Gooding, Idaho.

Mr. Keller continued, "We have one of the finest music departments in the State of Idaho, and I feel this is due, in a large part, to the confidence and enthusiasm of Don Hall, our Music Director."

"I feel that music is a necessary part of a well-rounded personality. Not only does it offer talented music students an opportunity to excel but also affords many others the chance to participate in a group."

Would you like to be the Teen-Age Reporter for your School? Write for free Guide

Pullman, Washington High Presents Spring Concert "Time Out For Music"

By Sarah Barmore
Music Department Reporter
Pullman High School
Pullman, Washington

Pullman High School, in Pullman, Washington, which offers one of the best college preparatory courses in the State of Washington, also provides for the musical education of its 550 pupils. A seventy-piece concert and marching band, under the direction of ASBDA member, Dana Cleveland; and a one-hundred forty voice chorus and twenty-five member orchestra under the direction of Charles Swisher, plus small vocal and instrumental groups, provide a wide range of opportunities for musical development for students.

Pullman is a college community of 15,000, home of Washington State University, located in the southeastern agricultural section of Washington.

Band is taught as a solid subject (a full academic credit course) giving the student an opportunity for more extensive instruction than if it were offered merely as part of the activity program.

The orchestra, which is composed of grade school, junior high school, and senior high school students, is a comparatively new musical organization, having been formed three years ago. The group is to serve as a foundation in the near future for the formation of separate orchestras for the grade school, junior high school, and high school.

Tradition is a word that would suggest the basis for spring musical activities at Pullman High. The chorus, band, and orchestra have assiduously rehearsed for the annual spring concert, "Time Out For Music", which is welcomed by the community as a sign of spring. The band and chorus will also perform at the "Last Day Exercises" on the final day of school in June. In keeping with revered tradition, the band will add to the nostalgia of the day by playing the school Fight Song for the last time and the chorus will lead the student body in singing, "The Halls of Ivy". The chorus is also preparing several numbers as a farewell to graduating seniors at commencement exercises.

The band plans several concert tours for the spring season to schools in neighboring towns. In April the band visited area high schools, and during May it will visit the four Pullman grade schools on one-day tours. The chorus has also been invited to perform in neighboring communities, and the orchestra will visit Pullman grade schools.



TIDY TEEN-AGERS — Marching off to drum-and-bugle corps competition, in which personnel inspection is an important factor, involves pre-parade chores for these members of the award-winning Racine (Wis.) YMCA Kilties. The corpsmen got some help with their shoe shining task, however, from a "fellow-townsman," Johnson's Wax, which donated several cases of its new paste shoe polish kits.

Need a Summer Job? Make Your Own!

"Cash for trash, nice for a price, and bucks for books will enable teen-agers with imagination, initiative, and ingenuity to make money this summer," declares Russell J. Fornwalt. "If you cannot find a job this summer, then by all means, make your own," he advises.

Mr. Fornwalt has compiled a helpful and unique booklet, "99 *Ways For Teen-Agers to Earn Money During the Summer*", which is packed with practical and profitable ideas of tested money makers, even to setting up a profitable business of their own and 10 ways for getting customers and making sales. The 24-page booklet is published by The Advancement and Placement Institute, 173 N. 9th St., Brooklyn 11, N.Y., costing 50¢. Quantity rates furnished on request.

This Institute publishes the SUMMER PLACEMENT DIRECTORY used by many colleges and individuals for obtaining summer jobs. Copies can be examined at most University Placement or Deans' Offices, libraries, school superintendents' offices, or purchased for $3.00.

By Answering The Advertisers In Your SM, You Make The SM Continue To Grow

"Big Bertha" Booms Again At Presidential Inaugural

The State of Texas has again fulfilled its claim of having the "biggest" — this time with the world's largest drum, "Big Bertha". She is the amazon of all drums, measuring eight feet in diameter, 44 inches in width, and weighing 500 pounds, having been built by E. G. Conn, Ltd. of Elkhart, Indiana in 1922 as a gift by an alumni to the University of Chicago.

As years passed, the Chicago football team waned, the Band disintegrated, and Bertha was out of circulation. She was stored under the grandstand of old Stagg field, which eventually became the government's atomic research area, known as the Argonne Laboratory, where exhaustive tests were made involving radioactive materials. After the war, tests confirmed a distant suspicion — Bertha was indeed radioactive! After several months, atomic experts came to her rescue and decontaminated her. In 1955, she was purchased from the University of Chicago for the University of Texas Longhorn Band by its honorary president, Colonel D. Harold Byrd, a prominent Dallas oil man.



"Big Bertha", the world's largest bass drum, has made many public appearances including this Cotton Bowl shot last January. The Texas Band also led the Texas legation in the Presidential Inaugural Parade last January.

"Big Bertha" has arrived home from her triumphal tour of the East, with personal appearances across eleven states enroute to the Presidential Inauguration in Washington, D. C.

No celebrity has ever received a better reception. Wherever she went there were radio mikes, TV cameras, photographers' flashbulbs, reporters, governors and other VIPs out to greet her.

Holiday Inns of America gave Bertha and her four handlers free lodging across the country; Humble Oil Company paid

(*Turn to page* 66)

Modern Music Masters

P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Accent on Honor

One of the highest honors which can come to a high school music student is selection for membership in Modern Music Masters, the national music honor Society. This organization, founded in 1952, has had a steady growth — today there are more than 550 Chapters chartered in 46 states, and even several in foreign countries. It is the *only* high school music honor Society and its emblem is worn proudly by 25,000 members.

The first emphasis is upon scholarship, for every member must maintain at least a "B" average in musical subjects and at least a "C" average in academic subjects. From those students eligible scholastically, selection is made by the music faculty of those who have shown evidence of good character, cooperation, leadership, and service through music to their school, church and community.

Although the Society is basically honorary, many Chapters have an excellent program of service projects or activities, ranging from sponsoring music programs in the school; providing solos and ensembles for local church and civic organizations; making a study of some special phase of music; to raising funds for scholarships and needed music department equipment.

Modern Music Masters is devoid of commercialism; it is governed by a national Executive Board and an Advisory Council almost wholly made up of Chapter sponsors from various sections of the country. Only students who can measure up to the high ideals and standards of the Society are eligible for membership.

Every high school should consider using Modern Music Masters as a means, not only of honoring its outstanding music students, but also of drawing upon the talents of this splendid group for the improvement of all high school musical activities.

Tenth Anniversary Plans

At the Tri-M breakfast at the MENC in Atlantic City in March of 1960, it was suggested that the Society should observe its Tenth Anniversary in 1962 by holding a National Convention during the time of the MENC meeting in Chicago. Subsequently, this suggestion met with enthusiastic approval from Chapter Sponsors and Co-Sponsors, and resulted in the appointment, by the Tri-M national Executive Board at its annual meeting last June, of O. D. Premo, Sponsor of Chapter 1 at Maine Township High School East, as General Chairman.

The Convention will be held a year from now, on Saturday, March 17th, at Maine Township High School East in Park Ridge, Illinois, with Chapter 1 as host. The agenda will include morning "buzz sessions" for senior and junior Chapter delegates, meetings of Chapter Sponsors, and rehearsal of the Tri-M National Convention Chorus. Following the noon banquet there will be a general session at which an inspiring speaker will address the Convention, and each Chapter will be called on for a brief report. To climax the afternoon, there will be a musical program featuring various Chapter vocal and instrumental ensembles and concluding with the performance of the Tri-M Convention Chorus under the direction of a well-known festival conductor.

Chapter News Parade

Chapter 289 at Cabool High School (Missouri) reports the following accomplishments: the purchase of new "Symphony" pedal tympani and new matched marching drums for the department; the printing of all concert and tour programs; the financing of clinicians; and the sponsoring and financing of some of the Chapter trips.

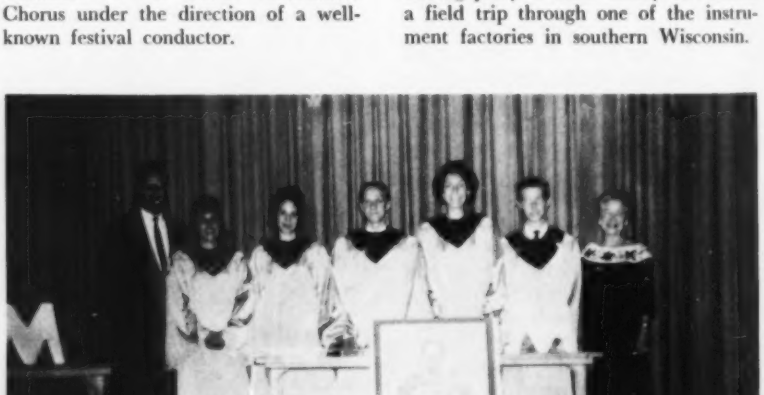
Chapter 334 at Eisenhower High School (Yakima, Wash.) reports that its band members accompanied the school band to Washington, D. C., to march in the Inauguration Parade. This band represented the State of Washington in the Parade.

Chapter 123 at Providence High School (San Antonio) reports an extremely busy winter, including six television appearances on all four local stations, two radio programs and numerous programs in downtown stores and several hospitals.

Cassie Weinberg, Secretary of Chapter 230 at Horton Watkins High School (Ladue, Missouri) reports that her Chapter sponsors an annual holiday tea for alumni and sends them an annual newsletter "because we feel that if a person spends four or five years in the music department, he would be interested in knowing what goes on after he leaves."

Chapter 350 at St. Edmond High School (Fort Dodge, Iowa) reports that all members participated in the March D.Y.O. Festival.

Chapter 460 at Omro Public High School (Wisconsin) sponsored a roller-skating party to raise money to finance a field trip through one of the instrument factories in southern Wisconsin.



Student Officers and Faculty Sponsors of Chapter 180, Birmingham H. S., Van Nuys, Calif., posed for this picture after the Initiation Ceremony when twenty-seven new members were accepted into the Chapter. Ted Lynn, Co-sponsor, is at the left while Lillian Couchane, Sponsor, is at the extreme right.

Top-Notchers

Our first Top-Notcher is Susan Sponheim of Chapter 434 at San Leandro High School (Calif.). Susan is concert mistress of the San Leandro High School Orchestra and also plays 1st violin in the San Leandro String Quartet. She plays in the San Leandro Symphony and has belonged to the Northern California High School Honor Orchestra for a year and a half. In January she played the first movement from Lalo's "Symphony Espagnole" with the San Francisco Symphony at the Youth Concert. In 1960 Susan was one of the four finalists in the Kimber Awards and received second prize in the Bank of America Scholarship in the music field. Also in 1960, she was chosen for the outstanding student award at the San Leandro Summer Music Workshop. Susan graduated from high school in January and is attending San Francisco State College. Congratulations, Susan!



Susan Sponheim

Our second Top-Notcher is Patti Davis, President of Chapter 289 at Cabool Consolidated High School (Missouri). She plays the first chair flute in band and orchestra and is drum major of the marching band. Patti is a member of the wood-wind trio, flute trio and saxophone quartet. She is also a member of the Glee Club, Girls' Trio, Girls' Quartet and the double mixed quartet. She has received a "I" rating on her flute and vocal solos for three years, and the ensembles in which she performs consistently receive "I" ratings in State competition. Patti is the student director and occupies the first chair in the All-Conference "Select" Band. In 1960 she attended the Midwestern Summer Music Camp on scholarship, and recently she won the Springfield (Missouri) Youth Talent Contest. In April she appeared with the Springfield Symphony, singing "Ah, Fors, E Lui" from "La Traviata". Patti is on the Honor Roll at Cabool, is very active in Speech and Debate activities, and is vice-president of the Student Body. Congratulations, Patti!



Patti Davis

Our third Top-Notcher is Sam Landes, President of Chapter 155 at Marshfield High School (Coos Bay, Ore.). Sam plays clarinet and alto saxophone, is a member of the high school band, pep band and dance band, and has received an "A" rating in the Southwestern Oregon Solo and Ensemble Contest. He attended the University of Oregon Summer Music Session, on partial scholarship, to study theory and applied music. Sam was president of his sophomore class, student council representative of his junior class, and is president of his senior class. Scholastically, he ranks fourth in his graduating class of 280, is a member of Torch National Honor Society, has received the D.A.R. History Award and a National Merit letter of commendation, and is the winner of the local Elks Scholarship Contest. Sam is senior representative in Future Teachers of America, member of Science Club, Boys League, Hi-Y, and his church youth group. He is a three-year letterman in football and writes for the school paper and the annual. Sam was a delegate to the State International Relations League Conference, and in 1959 attended the Junior Engineers and Scientists Summer Institute at Oregon State College, on partial scholarship, and the Beaver Boys State at the College, on full scholarship. Congratulations, Sam!



Sam Landes

New Recognition for Tri-M

One of the most significant books to come off the press in recent years dealing with the basic principles and practical methods of music education, is the newly-released book "Music Education in Action", edited by Archie N. Jones, Dean of the University of Kansas City Conservatory of Music. The book is comprised of eight Chapters with articles by more than one hundred of today's foremost authorities on various phases of the field of music education. Two and a half pages are devoted to an evaluation of Modern Music Masters. The Society is proud to have its story included in this comprehensive work.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

WE WELCOME YOUR NEWS

Sounding Off

By Charles Holt

Music Directors, Parents, and School Administrators are invited to write to Charles Holt and tell him of their "pet-peeve". Address all correspondence to Charles Holt, c/o THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

My "Pet-Peeve" for the month of May will be on "The poor loser". It seems that each year there are a certain number of music directors and parents who blame the judge or judges for their soloist (s) receiving anything less than a First Division rating in contest.

Last spring, I saw a band director in the south eastern part of the country condemn three highly qualified adjudicators as being unqualified, as proved by the fact that his band received a Second Division Rating in State competition, especially after having received a First Division for so many preceding years. I happened to be present when this band performed. The performance was very mediocre. Balance was bad, intonation poor, and interpretation just fair. I felt that the judges had been very fair in giving this band a Second Division rating. Let us remember, the students only do what the director wants them to do. These students in this particular band were only doing what this director told them to do. Why then, did this director condemn three judges as a means to try and cover up his own weaknesses?

Please. . .directors, students, and parents. . .take the decision of your judges as being final. Remember, he is only doing his job. It is true that judging music contests is still, to a large extent, subjective, not objective. However, your judge is placing you where he honestly believes you belong. Remember, too, it is not what you did last week, but what you do before *him*, that really counts. Be a gracious winner, but also be prepared to be a very good loser.

Yours for real sportsmanship,

Charles Holt

Make Mine Beef-O-Dent

Heard about the new toothpaste with food particles?

It's for people who can't eat between brushings.

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The Double Reed Classroom

By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

May is a month which should mean fulfillment, fulfillment of a year of work and good progress. Many college students will be completing their course of study and entering the teaching field. Many high school seniors will be ready to enter the college of music in a university. For the rest of us, we should be ready for a step higher, a new band, a new school.

Through the year, I receive letters from band directors as well as students who read the DOUBLE-REED CLASSROOM in THE SCHOOL MUSICIAN. Some of these questions and answers may apply to other readers and so I would like to make mention of a few typical queries.

Publishers should send all material for review direct to Mr. Organ.

Question-Answer

A) Question for early grades or beginners. "As we often have only one oboe and one bassoon prospect for our music program, do you suggest ensemble playing?"

Yes. Duets for the two instruments are on the market — make sure that the materials chosen are within the technical and musical range of the young player.

B) "We have two oboes and two bassoons in our school but the players are of unequal playing ability. Should we encourage ensemble playing in this case?"

By all means. The problem should be easy to overcome. Double reed quartets can be found with second oboe and second bassoon parts practical for the player with limited technic. No finer training for double-reed players can be found and in ensemble the students learn to hear the double-reed sound more quickly with this experience. (See following suggested list IV).

C) "Could you suggest ensemble combinations that would benefit my double-reed players?"

A very popular ensemble group is in the trio of oboe, clarinet and bassoon. The clarinet blends well with the quality of the double-reed sound. Another pleasing group is flute, oboe and bassoon. (See suggested list V-VI).

D) "I often find the traditional quartets either too lengthy or perhaps too difficult for my double-reed players. Is there a listing available for suitable Festival numbers for two oboes and two bassoons?"

Yes. Rebo Music has a very suitable listing for this purpose. (Refer to listing IV).

E) "My band has two oboes and

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By ROBERT ORGANN

Woodwind Choir

Lanterned Courtyard	III	4.50
The Blue Mesa	III	4.50

Double-Reed Choir

Divertimento	III	3.00
Maulawiyah	III-IV	3.50
Suite Petite	III	4.00

Two Oboes and Two Bassoons

In a Garden	III	1.25
Three Short Dances	III	3.00
Serenade to a Young Lady	II	1.25
Minuet, G major	III	2.00
Air and Variations	III	1.75

Clarinet Choir Listings sent upon request.

REBO MUSIC
425 East Alameda Avenue Denver 9, Colorado

one bassoon. Where can I locate ensemble music for this combination?"

Music for this combination is scarce. I have a record of two numbers only, published by *Rebo Music*. (See listing III)

F) "Even though I am not fundamentally a double-reed player, I am extremely interested in promoting double-reed players in my district. Over a period of years, one may often have quite a number of double-reed players in Junior and Senior high school bands who range in ability from beginners to technically advanced players. 1) Do you recommend woodwind ensembles or even 2) ensemble groups of double-reed instruments as a project? Where would I find music for such a group?"

1) Woodwind ensembles give the students valuable training in intonation, technic, nuances and tonal effects. 2) Double-Reed groups are excellent training groups, in that the players become better acquainted with the double-reed sound. This type of training makes for a better reed section in the band.

Double-Reed Ensembles or *Choirs* are in most cases still in manuscript form. However, *Rebo Music* has some which I have listed in the following (list II). *Woodwind Ensembles* or *Choirs* are not plentiful but both *Cundy-Bettoney Co.*, Inc. and *Rebo Music* have some published for both junior and senior grades which is also listed in (list I) following. This music has proven to be very practical for training and recital purposes.

In one column of the *Double-Reed Classroom*, I cannot attempt to give a complete listing of materials referred to in the above questions. However, I am making a few suggestions of materials which I have used and materials sent to me for review the past years.

Listings

(LIST I)

Woodwind Choir	*Composer*	*Grade*	*Publisher*
The Junior Woodwind Choir	Findlay	II-III	Cundy-Bettoney
The Brook	Organn	III-IV	Rebo Music
The Blue Mesa	Organn	III	Rebo Music
The New Spirit	Organn	III	Rebo Music
Overture for Woodwinds	Organn	III	Rebo Music
Lanterned Courtyard	Organn	III	Rebo Music

(LIST II)

Double-Reed Choir

Divertimento	Organn	III	Rebo Music
Overture for Woodwinds	Organn	III	Rebo Music
Maulawiyah	Organn	III-IV	Rebo Music

(LIST III)

Two Oboes and Bassoon

Dance of the Teddy Bears	Organn	III	Rebo Music
Impromptu	Organn	III	Rebo Music

(LIST IV)

Two Oboes and Two Bassoons

Air and Variations	Organn	III	Rebo Music
Serenade to a Young Lady	Organn	II	Rebo Music
Minuet, G major	Bach-Organn	III	Rebo Music
Three Short Dances	Organn Trans.	III	Rebo Music
In a Garden	Organn	III	Rebo Music

(LIST V)

Oboe, Clarinet, Bassoon

Prelude and Fugue	Bach	Med.	Boosey
Air and Dance	Walker	Med.	Barnhouse
Two Little Classics	Bach-Organn	III	Rebo Music
Danse of the Saracens	Organn	III	Rebo Music

(LIST VI)

Flute, Oboe, Bassoon

Pastorale	Scarlatti	Easy	Ricordi
Sinfonia in A Minor	Bach-Taylor	Med. Easy	Mills
Gavotte Classique	Rathaus	Med.	Boosey
Fugue on B-A-C-H	Hilty	Diff.	Rebo Music

There are some duplications herein, but please file this list with your practical library for DOUBLE-REEDS.

So long for now. *See you next month.*

The End

(*refer to col. 1 and 2*)

No Sense Wasting Water

Mother: "Be sure to wash your arms before you put on a clean shirt."

Junior: "For long or short sleeves?"

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Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

When does piano playing become fun? It is when you have acquired sufficient facility to play with a certain amount of ease the things you *want* to play.

When does this playing with ease come to pass? This depends largely upon your diligence in fulfilling each lesson assignment. It also requires a responsibility on your part for your own musical growth and development along the lines that will be most enjoyable to you. It is important for you to discuss this with your piano teacher, but the purpose of this discussion is to help you become more aware of the opportunities you have to make your music study enjoyable.

One of the most important contributing factors toward happiness in your study of the piano is to *know* you are making progress. Too many students do exactly as the teacher tells them . . . no more . . . no less. Now don't misinterpret this . . . as far as it goes, this is good. But the teacher's sole purpose in her lesson assignments is to give you material that is interesting and enjoyable to play, but more importantly, to help you develop a playing technique that will give you independence to play those things that will give you the most pleasure throughout your lifetime. "Trying your wings" occasionally will give you assurance that you are making progress, and also can indicate areas of development upon which you should concentrate. Every skill-developing exercise should be an interesting challenge to you. Most teachers, at some point in a student's musical advancement, encourage him to see what he can do on his own in addition to regular assignments.

One of the most thrilling moments in your piano study is the day you discover you can play some selection almost perfectly at the first attempt. The ability to sight-read, as it is called, can be developed if one is sufficiently interested. To do so, one must select music that does not require all the playing skill one has acquired to date. There are many collections of piano music one may purchase for sight-reading practice that are graded for most any degree of proficiency. It is best to start with the simplest of music, gradually working up to your technical ability.

The music should be read only once . . . twice at the most, and it should be played up to tempo and with as much expressiveness as possible.

By devoting ten or fifteen minutes a day to your practice time, or better yet, at odd moments during the day when you pass the piano, sit down and go through one of your sight-reading numbers. This won't take more than two or three minutes. You will be quite pleased how quickly you will be enjoying noticeable progress.

The important thing is to keep going; don't stop and correct mistakes. The point is to be able to give as *nearly* a perfect performance as possible, but an inaccuracy here and there is to be ignored. The more sight-reading you do, the fewer mistakes you will be making, providing you break yourself of the habit of allowing a mistake to completely "discombobulate" you.

Not only does sight-reading make it possible for you to play much more music, but it gives you confidence in your performance before friends. You will also find you are accomplishing your lesson assignments more quickly and easily as time goes on, because you are reading more readily and will make fewer mistakes that will need arduous practice to correct.

When your teacher says you are ready, hymnals and community song books are an excellent source for sight-reading materials. This is a very functional accomplishment, too, for you will be able to play for school assembly sings, accompany singing at parties, and to play at church. Current popular songs are usually written in a very simple style which makes them excellent sight-reading material.

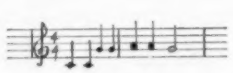
Another accomplishment that is useful to the piano player is transposition; that is playing music in another key than the key in which the music is written. For instance, you may have the music for "America" written in the key of F, but you may be accompanying a group who find it more comfortable to sing it in the key of E flat. There is a great deal of self-satisfaction to be able to do this, and you may have some very pleasant opportunities to be with musical groups because you can do this.

Many teachers start their students transposing from the beginning of their piano study. They believe that making this a commonly accepted part of learning to play the piano simplifies the learning of this skill. The younger we are the less inhibited we are in learning skills. For some reason, as we grow older, we allow ourselves to become inhibited in learning new things. It is for this reason we encourage music lessons to be started in childhood.

Other teachers prefer delaying transposition until the student has established a good playing foundation. The thinking behind this is that if transposition is begun too soon, it might cause one to be diverted in his attention to the establishment of good playing habits. The decision as to when transposition should be begun should be left up to your teacher.

Transposing may help you in your sight reading, for most good transposers see groups of notes as chords the same as we see groups of letters as words without really looking at each letter that forms the word. You can see how by developing this concept your sight-reading improves.

If you like to "doodle" at the keyboard, you will find improvisation a great deal of fun. Take a simple melody in the right hand and see if you can play some harmonizing chords in the left hand. You may even form chords you have never played before that will give you a pleasing effect. For instance, play "Twinkle, Twinkle Little Star": apply-

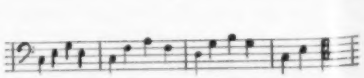


ing the tonic, subdominant and dominant chords with the melody. If you are unfamiliar with these chords by name, ask your teacher. With these chords, you may play hundreds of simple melodies you learned in school or sang in your early childhood. Well for that matter, many hymns require only these three chords.

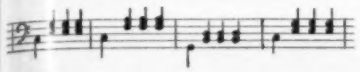
After playing the three chords (mentioned above) as solid chords . . . try



them as broken chords . . . . Tonic Sub-Dominant Domintant tonic or this



way . . . playing the same tune. Now try a combination of these styles of ac-



companiment with a melody of your own choosing.

As you add new chords to your playing vocabulary, make use of them in your improvisations. Your teacher will probably help you use chords in the melody as well.

A little while back in our discussion we mentioned popular songs being written so they are easily sight-read. Usually popular pianists indulge their poetic license by adding their own harmonies. If you dabble in this art of improvisation, you will be able to do this, too.

These are just a few suggestions for making your learning to play the piano functional and fun. It is hoped you will take note how often it has been emphasized to discuss these activities with your teacher before attempting them. Above all, these "fun" activities should not interfere with your regular lesson assignments, nor should your valuable practice schedule be spent on "doodling". If you do, you will probably find your progress slowing down to the point of discouragement. Remember that the lessons are designed so you acquire more and more skill for your musical independence. Apply yourself well to your regular lesson, spend some time discovering what you can on you own, and you will actually *see* yourself grow into the kind of musician that will add joy to your everyday living . . . some of you may even develop into professional musicians . . . who knows?

The End

Accordion Briefs

(*Continued from page* 43)

tee, with receptions, boat rides, tennis games and other interesting events while in Orlando. After filling various engagements in this country he will return to Denmark in July.

To Mogens Ellegaard went the honor of premiering the ATG commissioned concerto, composed by Alan Hovaness. Mr. Hovaness went to Denmark in October and spent a week in Copenhagen with Mr. Ellegaard, and assisted with the preparation of the premiere. The Concerto was premiered in Copenhagen on October 7th by Mogens Ellegaard and the Danish State Radio Promenade Orchestra under the direction of the famous conductor, Kai Mortensen.

The End

New Alto Flute by Gemeinhardt Now Available



Kurt Gemeinhardt, President of the K. G. Gemeinhardt Company, Inc., is shown holding his new Alto Flute.

According to Kurt Gemeinhardt, President of the K. G. Gemeinhardt firm of Elkhart, Indiana, several important features have been incorporated in a new Alto (G) flute recently developed by his company. In addition to its easy blowing quality, light weight is one of the new instrument's important features. This advantage was achieved by the development of a simplified key mechanism which eliminates extra bridges. The crown assembly, too, has been reduced in weight to give the instrument better balance. The body of the instrument is of thin wall hard drawn nickel silver tubing with integrally drawn tone holes.

To reduce fatigue in the playing of long scores and to permit a more natural playing position, the modified foot joint keys are at right angle to the little finger. This greatly reduces the span required on the right hand. Further ease in fingering has been accomplished by closer spacement of finger buttons on the right hand section.

By the use of large diameter stainless steel screws for added sturdiness, as well as the simplified key mechanism, the new Alto Flute promises to practically eliminate many maintenance problems. Descriptive literature on the new Alto Flute is available from Gemeinhardt Co., Inc., Elkhart, Indiana.

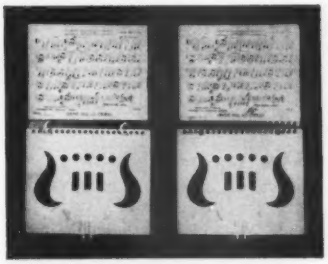
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THE BRASS WORKSHOP

(*Continued from page 6*)

sional symphony players is the vibrato of intensity. In this way, the pitch is constantly in tune and the grandeur of the instruments of the brass section can develop the "shimmer" possible when a chord is exactly in tune and vibrant because of balance and uniform tone quality. The tightening of muscles around the wind supply in the lungs gives us contraction in waves and thus a vibrato much like the oscillating disc found in vibraphone and organ resonating chambers. This vibrato is natural; it should be developed in sections throughout the band and brass ensemble for a rich and rewarding sound.

The desire for vibrato among young players is to be commended because it shows a desire to add warmth and expression to the part. Young players do not deserve razzing for an inappropriate vibrato, but understanding and encouragement along with knowledge and appreciation for their effort to express themselves warmly.

Mouthpieces

I am often shown mouthpieces and asked for opinions about them. Often a person will buy a mouthpiece because a player who is admired uses it. There is no one mouthpiece which is all things to all people and the advice I offer below, is of a general nature which I hope will prove to be helpful.

First, a mouthpiece must be fitted to the horn. For the best response possible, the "venturi" must be closed. I have explained this in previous articles. It is simply having the stem of the mouthpiece go into the lead pipe and leave no gap before the main pipe.

Now that the mouthpiece fits, play it for a few weeks and get to know the response. What kind of a tone does this mouthpiece and your instrument produce in combination? How hard do you have to work to gain the effective response? How do *both* extreme registers respond? By answers gained from asking yourself and/or your teacher, you will be able to evaluate the mouthpiece.

A standard mouthpiece, a normal rim, moderate depth of cup, and a standard opening at the base of the cup make the best starting point for a young player. Deviation from this mouthpiece should come from the advice of a fine teacher who you will recognize by his interest in you, and the rate at which your playing is improving!

Most stock mouthpieces provided with instruments are fair. Your teacher can recommend an appropriate one. Do not become a mouthpiece "bug". This person shifts from one mouthpiece to another often and not only is he dissatisfied, but he loses all sensitivity to the response of his instrument. This can be regained by steady practice on *one* mouthpiece and one instrument.

Many questions regarding mouthpieces have been received in recent visits to guest conduct and in the mail. I will enjoy conducting bands in Maine, Pennsylvania, West Virginia and Illinois by the time this article reaches the press. I look forward to meeting many fine brass players and the opportunity to talk "shop" with you.

My recording of trumpet solos (Golden Crest #RE7004) has been released and I want to take this opportunity to express my appreciation to many of you who have heard it, and written to me personally with kind comments about the choice of selections and the way they were played. This is a very gratifying satisfaction to me and I humbly thank you. We are all victims and susceptible to that wonderful attribute of human kindness called "compliments".

Many of you are preparing for contest performances. This is no time to consider a mouthpiece change, but the vibrato section will be worth your thought. I will write next month on solo preparation.

G. R.

The End

Sit Down Too

People will sit up and take notice of you if you will sit up and take notice of what makes them sit up and take notice.



BUDDY MORROW and his HOLTON

Long one of the top ranking personalities in the dance field, Buddy Morrow is widely respected as the "trombone man's trombonist" *par excellence*. Buddy's big rich sound and flawless technic testify not only to his own superb artistry but to the truly amazing capabilities of the Holton trombone which Buddy uses exclusively. The Model 69, Holton's latest triumph in trombone design, features a full robust tone with a high register that is beautifully in tune, free and resonant. The Holton slide action is, as always, a miracle of lightness, speed and smoothness. For full information write FRANK HOLTON & CO., ELKHORN, WIS.

Jay-C's Honor ASBDA'er As "Man of the Year"



Frank (Buck) Shaffer, Jay-C "Man of the Year"

Frank (Buck) Shaffer, Porterville, California's musical ambassador of good will was given the highest honor which the Porterville Junior Chamber of Commerce can bestow — THE OUTSTANDING YOUNG MAN OF THE YEAR AWARD. Within one week Porterville civic leaders bestowed a second "man of the year" award on Shaffer at the annual Chamber of Commerce Banquet.

On each occasion, Shaffer and his famed Studio Band were entertaining the organizations. Each time, he was genuinely surprised to be named the winner of the award.

The young Porterville Union High School music director was cited for his outstanding work with the young musicians of the area. Events of particular interest during the past year included the appearance of his 117-piece Panther Marching Band at the Winter Olympics, and at the half-time Rams-Bears football game in Los Angeles, also a high rating in the annual Tournament of Roses parade in Pasadena.

He was also cited for the outstanding excellence of the Studio Band which he directs. This Band won top honors in the National Dance Band Clinic at Enid, Oklahoma, and was selected by the Strategic Air Command to entertain at their bases on a tour of the western states.

Shaffer is an active member of the American School Band Directors Association. He has been at Porterville Union High School for eight years, having influenced the musical lives of hundreds of band students. Many of his students are already in phases of professional work and school music teaching. He is recognized as "tops" in his profession. Shaffer has been named "Musical Ambassador of Good Will", by publicizing Porterville to the Nation through his bands.

String Congress Set For Michigan State University

Conductor Thor Johnson and musician Paul Oberg will head a distinguished faculty of musicians at the third annual A.F. of M. String Congress at Michigan State University, June 18 through August 12.

The student body at the congress will be made up of 100 winners of auditions conducted and financed by locals of the American Federation of Musicians in the United States and Canada.

Dedicated to the development of young string musicians in the U.S. and Canada, the scholarship program will provide eight weeks of intensive instruction under the following distinguished musicians:

Concertmaster Frank Houser of the San Francisco Symphony; concertmaster Rafael Druian of the Cleveland Orchestra; concertmaster Hyman Goodman of the Toronto Symphony Orchestra; Louis Krasner, professor of violin and chamber music at Syracuse University, and Warren Benfield, double bass, Chicago Symphony.

Also on the faculty are: William Lincer, solo viola, New York Philharmonic; Lorne Munroe, solo cellist, Philadelphia Orchestra; Mishel Piastro, former concertmaster of the New York Philharmonic and conductor of the Longines Symphonette, and Theodore Salzman, solo cellist, Pittsburgh Symphony.



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FOR SLIDES
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KEYS

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Flute Questions

(*Continued from page* 10)

of the Insects", etc. One of the reasons I like Mr. Cavally's editing is that he marks the breath marks according to the phrasing. These are good etudes for the junior high and high school student. Even though the high range is limited to High G (found one A), the low range goes to middle C. These are of medium difficulty and definitely recommended.

Melodious and Progressive Studies for flute, Book Three, revised by Robert Cavally, published by Southern Music Company, $2.50.

This third book of the series contains works by Boehm, Kronke, Garibaldi, Koehler, and Mollerup. They are highly repetitious however. Book I to this series is a must in the development of technical facility in the student. If he has a lot of time, he can go through Books II and III for more difficult examples of the same problems. These are strictly technical problems, however, with very little in the music for development of phrasing and musicianship.

Easy Flute Solos or Duets with piano accompaniment, arranged by Jay Arnold, published by Amsco Publishing Co., New York.

If there is another person in the flutist's family who plays the piano, very often they will both enjoy going through a book like this to play some familiar tunes. Also this book can be used in a duet combination with clarinet, saxophone, trumpet or trombone, if there is one of these in the family. Family playing is something to be encouraged and tunes such as "I Love You Truly" and "O Sole Mio" are sure to please grandparents who enjoy listening.

Two Moods for flute and piano by Joseph Paulson, published by Pro-Art Publications.

About a grade three solo, this has a cadenza that is not too difficult. It is musically mediocre, but good training material.

Chanson Pastorale for flute and piano, by Paul Koepke, published by Rubank, Inc., Chicago.

This solo, of a grade two or three difficulty, offers the opportunity to teach more than one thing. First, rhythmically it is in a slow, rolling two beat rhythm, written in six-eight. It offers opportunities to demonstrate proper breathing and phrasing, plus development of smooth fingering and good tone. The piano part looks hard, but isn't—just sixteenth note broken chords.

The End

NEW SOLOS for BRASS
by Charles W. Storm
write
LAVELL PUBLISHING CO., INC.
128 N. 40th St., Omaha 31, Nebr.

The School Music Director's
GUIDE TO
FLUTE TEACHING
by
Mary Louise Poor
$1.50
427 North Second Street
DeKalb, Illinois



THE CLARINET CORNER

(*Continued from page* 12)

Norman Cazden, Jack Spratt, 1.25
Formerly in the Kalmus catalog, these interesting works (see the Constructions below) are now being distributed by the Spratt Company. Though the Conversations may vary in calibre from Grade 2-4, it is probably best to offer them to advanced high school players and up. College people will certainly delight in the modality of ♯1, the pentatonic structures of others, the changing metres of ♯4, and the perky rhythms of ♯2, ♯7, and ♯8.

Three Constructions for Woodwind Quintet, Norman Cazden, Jack Spratt 1.50.

The style is pleasant and one notices again the use of modal and pentatonic structures. The first is a rhythmic 2/4 in C. The second is a lyric 3/8 with with one pretty high passage for bassoon. The third is again fast, this time in 4/4. The motives are perky and the harmonic style tasteful. But for a few high notes here and there, the music is not terribly technical. Grade 4.

Badinage for Woodwind Trio, Paul Koepke, Rubank, 1.25.
The music may be performed with a second flute replacing the oboe. As with most of the Rubank editions, this one is printed cleanly and clearly. Badinage is a one movement work offering medium grade technique. The harmony is traditional and all parts share in the material. Useful for contest in the Grade 3 level.

Trio in G minor, Leroy Ostransky, Rubank, 2.25.
Here is another trio for flute, oboe and B♭ clarinet but the character is different. The first movement is a moderato in B♭ featuring tonguing passages in sixteenths. The second movement is both modal and lyric while the finale gives us the single tongue of the woodwind-tonguing passages on a single note. The harmony is traditional without being mushy. About Grade 3-plus to 4.

Flight of the Bumblebee for Clarinet Trio and piano, Rimsky-Korsakoff, arr. by Harold L. Walters, Rubank, 1.25.
The chromatic solo is merely divided up among the three stalwarts. The piano also utters a few chromatics at times. The print is clear. Good finger technique needed, naturally. Grade 4-5 depending on tempo.

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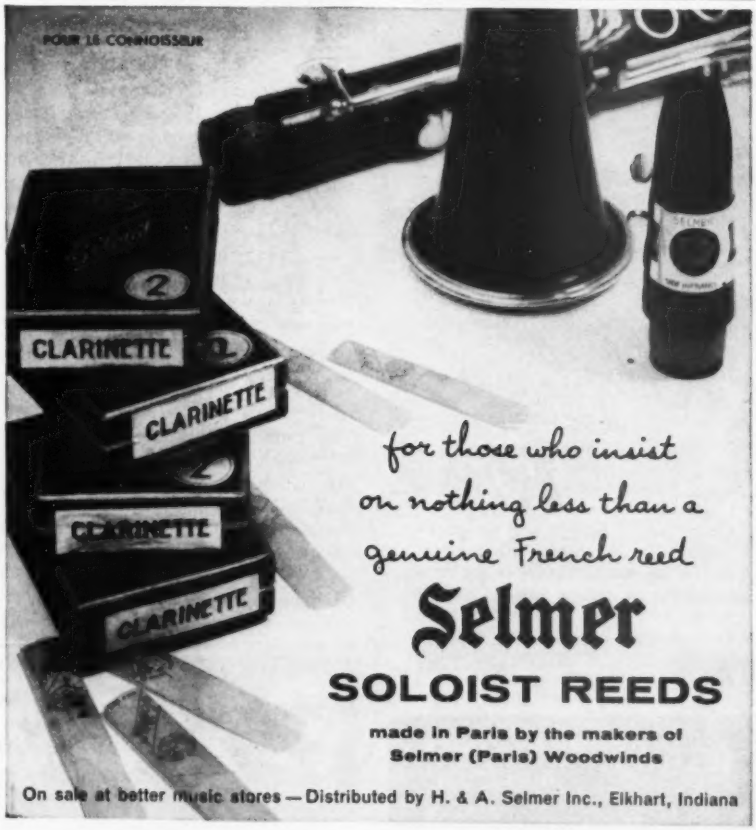


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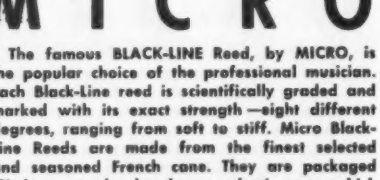
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Chopin, arr. by Ralph E. Sarber, Rubank, 1.25.
But for a middle section in the second clarinet, this arrangement is really no more than a solo with three clarinets accompanying. With a decent first player, the music could come to life. The arrangement does not lay badly for the instruments. Grade 3.

Clarinet Trio in C for Three B♭ Clarinets, Pleyel, arr. by Joseph Paulson, Pro Art, 1.00, 1961.
The music has been arranged from a violin duet. The music is short, the key (concert B♭-C for clarinets) is easy, and the music lays well. Quite important is the fact that this arrangement does offer interesting parts to all; the first part does not take the lead throughout. The technique is but moderate. Fairly clear one page parts. Nice little arrangement for the young Grade 3 group.

Let's Play Quartets for B♭ Clarinet Quartet, by Elton Burgstahler, Pro Art, 1.00, *score form,* 1961.
Mr. Burgstahler has offered twenty-one numbers, some arrangements and some originals. Composers represented are Bach, Handel, Beethoven, Mendelssohn and others. The first four quartets are completely in the chalumeau. The next group presents the top two parts in the second register, with the first part gradually rising. The editor has thus attempted to grade his offering. The director seeking materials for his young groups should look at this edition. Grade 1-3.

Masquerade for B♭ clarinet and piano, Noah Klauss, Pro Art, .60, 1961.
Instrumental activity at Pro Art must really be in high gear. In addition to these editions from their Solo and Ensemble Series, the company has embarked on an extensive series of materials for the young band. The solo before us is a moderato 4/4 in B♭. The two octave range begins at low g. Grade 1.

Song For Twilight for Clarinet Choir, Noah Klauss, Pro Art, 1.25, 1961.
The music, dedicated to Mr. Frank Stachow and his Lebanon Valley College Clarinet Choir, is scored for B♭ clarinets in three parts, alto clarinet, bass clarinet, and optional B♭ contra bass clarinet. The music, Romantic in style, is lyric and dreamy. Some important passages appear in the alto. Careful attention to intonation and balance will be necessary to obtain the needed transparency. Grade 3.

Addresses of The Companies

Jack Spratt, 77 W. Broad St., Stamford, Conn.
Rubank, Inc., 5544 W. Armstrong Ave., Chicago 30, Illinois.
Pro Art Pub., 469 Union Ave., Westbury, L. I., New York.

The End

Let's Look At Methods

(*Continued from page* 14)

cellos, but there are no bowings indicated. Some alternate positions are suggested for trombone players to achieve glissando effects. The styles vary from Palestrina to jazz.

Flute Sessions by Livingston Gearhart and Frederick Wilkins; published by Shawnee Press in 1960.

Here is a book of flute duets, trios and quartets that should keep any flute section busy all year. There is no reason why this book couldn't be used for violins as well. This edition is more challenging to the student than the other *Sessions* books. The rhythms are a bit more complicated and the demand on technic somewhat greater. By and large the selections are longer and lend themselves better to contest and concert use. This is not to sell the others short nor preclude this from use in sectional practice.

Livingston Gearhart has written a number of fine compositions for the book. The musical content of *Flute Sessions* equals that of all the others that we have reviewed. Five of the selections are contained in the Golden Crest LP Album, Flutists Showcase. All the selections are compiled and arranged by Mr. Gearhart and Frederick Wilkens, one of America's fine flutists.

All of the selections are arranged in a very playable range and if the parts are switched around occasionally all players will have an opportunity to play and develop technique in the various registers.

REMARKS: The director will think of dozens of uses for the Sessions books. We are as enthused over these books as any that have been sent for review. The over-all intent of this column is to review method books and not ensemble or band arrangements. However, in consideration of the possibility that others share our opinion that Superior bands and orchestras do a lot of ensemble playing we thought you might like to hear about these unique books.

They can be used in sectionals, for try-outs and as challenge materials. When used with large groups they may be generally considered methods. There are no scores for the Sessions books. Each book contains all of the material for the various ensembles and solos. The price of each book is $2.00.

The End

String Clearing House

(*Continued from page* 16)

Bell available *Galaxy Music Corp.,* (2121 Broadway, N.Y.); *Price* $2.50 score and parts.

A typical, pleasant trio Sonata of the Baroque period by a "fam'd Italian Master" better known for his Chaconne for violin. All string parts playable in the first position. The realization of the bass seems a bit busy. A cello or bass part is included in the set. The editor has included the original figured bass. Print is large and clear on heavy stock.

Time: 6 min. *Grade* III.

Colista, Lelio, Sonata No. IV in *D Major,* editor *M. Tilmouth;* Pub. *Staine & Bell* available *Galaxy Music Corp.; Price* $2.50.

Colista is another of the "fam'd Italian Masters" (so called by) Purcell, avowedly imitated, is represented by an agreeable trio sonata, playable in the first position. The measures have been numbered for rehearsal use. The notes by the editor are scholarly.

Time: 9 min. *Grade* III.

Violin and Piano

A series *"Leeds Student Pieces for String"* Pub. *Leeds Music Corp.,* has some charming music for the young player. The Editors, Blanche Schwarz Levy and Poldi Zeitlin, are well known for their work with the N.Y.C. "Violin, Viola and Cello Teachers Guild" and the annual concert at Carnegie Hall by the hundreds of young string players.

The selections are graded in difficulty and problems with both the piano as well as the violin parts edited and fingered.

Bogoslovsky, N; 11 *Easy Pieces for Violin and Piano;* Price $1.50

Eleven short selections in the first position with attractive titles. Hopscotch is perpetual motion; Music Box, played pizzicato; all pleasant recital selections. Print is large and clear. *Grade* II.

Baklanova, N; Three Pieces; Price $1.00.

The titles Romance, Mazurka and Round Dance are apt but the harmony is simple. First position.

Keys: D Major and d minor. *Grade* II.

Glazounov, A; Sonatina in A Minor Arr. by *K. Rodionov; Price* 60¢.

Fingered for both the first and third positions, this is a one page movement, slow, fast, slow.

Key: A minor, *Time* 2:30. *Grade* II.

Gliere, Reinhold, Russian Folk Song, Price 60¢.

A short, slow selection in the third position. Key: A minor. *Time*: 3 min. *Grade* II.

Palmer, Edwina and *Best, Agnes; Eight Melodic Pieces,* Pub. *Oxford University Press;* Price $1.50.

Short delightful selections in the first position, except one note. Meter signatures in common time but also in 5-4 and 8-8. Fine study selections. Print is large and clear.

Keys: G, C, F, D, E. *Grade* I and II.

Palmer, E. and *Best, A; Rhymes and Rhythms;* Pub. *Oxford University Press; Price* $1.00.

Fourteen short delightful nursery rhymes arranged for little beginners either on open strings or with a second part which gradually introduces the use of three fingers in the major tetrachord. There is also a supplementary violin part with the melody. The piano does contain the melody. Print is large and clear. *Grade* I.

Lovell, Joan and *Reeks, Gertrude; Tuning Up;* Pub. *Oxford University Press; Price* $1.75.

Eight pages of short selections and nursery rhymes for the young beginner with the melody in the piano. The use of pizz. and arco leading to the scales of G, D, and A major. Print is large and clear on heavy stock. *Grade* I.

Murray, Eleanor, and *Tate, Phyllis; Dance Suite;* Pub. *Oxford University Press; Price* $1.35.

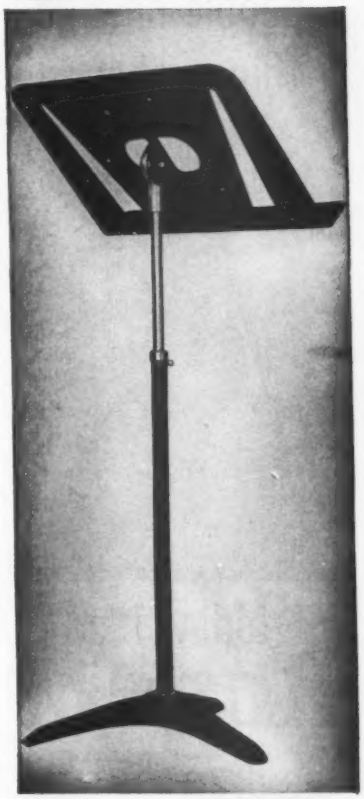
Seven dances Sarabande, Minuets, Musette, with a technical objective for each. Three selections are in the third position. Two Polish dances and a Musette consisting almost exclusively of double stops are interesting. This is an excellent album, it is well edited. Print is large and clear on heavy stock.

Grade II.



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Pictured here is the University of Colorado Percussion Ensemble, under the direction of Charles Watts, Sr. This group performed at the Colorado Music Educator's Association Convention in Denver, February 17, 1961. This is a fine group, performing good literature. A real credit to the College of Music.

Percussion Clinic

(*Continued from page* 18)

wants study material to work on with the dance set. It definitely, is not! This method does, however, give excellent study material for gaining rhythmic precision; and, at this, its study material is very good. The studies will engage one to play precisely and accurately. The various common time signatures are employed, using various rudiments in the rhythmic material. There are no dynamic markings indicated. If you are in need of additional supplementary study material for rhythmic reading, coordination, and for gaining clean exacting orchestral playing, then I highly recommend this book.

The End

They Are Making

(*Continued from page* 4)

85, an eighth and ninth grade band of 170; and the All Junior High Band of 90. All of his bands, soloists and ensembles have been consistent First Division winners in competition.

Because of his outstanding record of achievement, he was honored in 1954 by being elected to the American School Band Directors Association, and was further honored by this organization by being elected to National Membership Chairman in 1960. He still holds this office. He has been elected to First Chair of America, Phi Beta Mu (Sigma Chapter), and is a Past President of the South Dakota Bandmasters Association. He has been the Editor of the South Dakota Bandmasters Journal for the past five years. He is a professional trombonist and horn player, having played in several dance bands, pit bands, and municipal bands. He is currently first hornist with the Sioux Falls Municipal Band, whose fame is known from coast to coast.

Though tremendously busy with his national, state, and local responsibilities in music, he still takes time out to enjoy his favorite hobbies of golf and bowling. He also enjoys puttering around the house, such as wood work repairing, and the like. Also, his family enjoys doing things together, such as going swimming, and going to basketball and football games. He is justly proud of his wonderful family: his wife, Magdalene who is an accomplished musician; his daughter Donalene, 8th grade, and playing flute in his band; and his son Terry, fifth grade, who is taking to the brasses by playing the cornet.

The Staff of THE SCHOOL MUSICIAN takes exceptional pride in presenting Donald W. McCabe, whose dedication to hard work, through the greatest of all the arts, is truly helping in the important work of "Making America Musical".

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Audio-Visual Aids

(*Continued from page* 20)

band. One 12 inch disc, Audiophile Ap-31 at $5.95. *(LP). Contents*: "Sugar"; "Just A Gigolo"; "Old Fashioned Love"; "Stars Fell on Alabama"; "Limehouse Blues"; "Don't Worry about Me"; "Melancholy Baby"; "Memories of You".

The old tunes are all from an "Age Past", yet the arrangements are smooth, pure and clear. Reproduction is most near to perfect.

Bloch: "Sacred Service" ("Avodath Hakodesh"). Leonard Bernstein conducting the New York Philharmonic Orchestra with Robert Merrill, Dr. Judah Cahn, Rabbi, and the Choirs of the Metropolitan Synagogue and Community Church of New York. One 12 inch Columbia disc MS 6221, $5.98.

As compared to other great examples of liturgical creation in the Western tradition from Palestrina to Poulenc, this work of devotional character brings power of spirit with music of deep expression. Thanks to Bernstein for bringing us a first rate performance and to Robert Merrill, a vocalist of top qualities. In this recording, the NY Philharmonic has sound more pure, more resonant, than it has had for some time. The totality is much improved by spacious and open sounding reproduction. Highly Recommended.

Beethoven: "Symphony in E flat, Opus 55" the "Eroica". One 12 inch disc Angel S 35853, *at* $5.98. *Otto Klemperer, conducting the Philharmonia Orchestra.*

Although many recordings of the "Ercica" have appeared, this is probably the first to give us the "Mozartian" feeling. Here the music seems to pour out as if from the score, leaving out of the picture dramatic expressions, allowing the music to speak for itself. Orchestral part is beautifully played and the reproduction is excellent. Highly Recommended.

Great Schubert Symphonies. (Symphony No. 5, Symphony No. 8 and Symphony 9). Two 12 inch Columbia Discs CM 2L-269 at $9.98 *or Stereo M2S-618 at* $11.98. *Both in attractive folder.* The Symphony No. 5 in B flat and the Symphony No. 9 in C ("Great") are performed by the Columbia Symphony Orchestra and the Symphony No. 8 is performed by the New York Philharmonic Symphony Orchestra, both with Bruno Walter conducting.

A real pleasure to review music of this beauty. The performance of the "Fifth" is delightfully relaxed and perfection in performance. Bruno Walter's mature reading of this melodious gem will stand above the others.

With nearly three dozen other performances to the great "Unfinished", Dr. Walter seems to shed a new quality of light on the whole part, quite unlike any other recording. Again, with the "Ninth", Bruno Walter watches the climax to bring it up gently, preserving it for the end, yet bringing in much interest and variety to the score. The Scherzo continues the careful and sweet Schubertian characteristic of soft sounds. The Finale showing Walter's Magic of strength and vitality without the brittle and breakneck speed. This album is a "first purchase" recommendation to all serious music lovers.

Frederick Fennell: "Marches for Orchestra". Eastman — Rochester "Pops Orchestra", Frederick Fennell, conducting. 12 inch disc. Mercury MG 50271 (*$4.98*) *Stereo*: $5.98.

"Walton: "Coronation March, 1963"; "Orb and Sceptre. Beethoven: "Die Ruinen Von Alten" & "Marcia alla turca #4; Sibelius: "Karelia; "Alla



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Marsch"; Schubert: "March Militaire; Grieg: "Sigurd Jorsalfar"; "Homage March"; "Borodin: "Prince Igor: Orchestral Suite; Polovtsi March No. 18". Much sound to be found here. It will sound good in the school music room or auditorium. Perhaps it could be described as spectacular and truly blazing with sound. The stereo might be considered as too realistic. Recommended for the audiophiles.

Films

Music Studio: Harry Partch. One 16mm film in sound and color. Produced by Madeline Tourtelot for Cinima 16, Inc., 175 Lexington Ave., New York 16, N.Y. Price apply.

Abandoning conventional music and musical instruments, Harry Partch invents his own musical instruments and music annotation (43 tone-to-the-octave). He explains his instruments and plays excerpts from his compositions. Time 17 minutes. Recommended for junior high school thru adult groups.

Music and Musical Instruments. One 16mm film in sound and is black & white. In Kinescope and produced by the Girl Scouts of the U.S.A., Audio Visual Aids, 830 3rd Ave., New York 22, N.Y.

A part of the series "Adventuring in the hand arts series" this film demonstrates how rhythm and tone are produced on a variety of simple instruments and how pitch is controlled. Shows an African playing a neck-bow. Girl Scouts make their own instruments from household odds and ends, and play improvised music. The time is 30 minutes and rents for $5.00. Recommended for all age groups.

The End

French Horn Bugle

(*Continued from page* 8)

oped the Concert Model built out of delicate, lightweight brass. Special built-in compensations and other improvements make this model the pride of the Getzen-built battery of bugles.

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Full particulars may be obtained from The Getzen Co., Inc., Elkhorn, Wisconsin.

Ambassadors In Music

(*Continued from page* 33)

land, Australia and Hawaii, back in time to start their Fall season at the Music Center in Concerts, education, film recordings and television.

And speaking of television, their nine appearances on the Dave Garroway show have put them on the "favorite guest" list of the *Today* Show.

Their new series of televised programs for NET (National Education Television) will be presented over the nation this Fall in 8 half-hour programs entitled "Four Score". This new *Haydn to Hindemith* series will deal with one specific movement of a quartet each month and will be given on prime program time.

The story of the FAQ (Fine Arts Quartet) is only begun, to be sure, but already one exception to the worn proverb has been established: that four musical prophets have found honor in their home circle. They are here to play!

The End

American School Band Directors Association

(*Continued from page* 37)

guest conductor. He is married to Mary Kelly, former cornet soloist with the Michigan Band and has a two year old daughter.

The convention planning committee is to be congratulated for their efforts in providing these outstanding artists as clinicians. They are by no means, however, the end of the delectable musical fare which will be presented to the membership. Next month's column will present the small and large ensembles which will perform for us. As a preliminary announcement, Dale Harper, Co-Chairman says: "Bands from schools of all sizes will be heard at the Cleveland Convention — Ten in all. The high school bands selected to play were chosen as a result of a poll of the Ohio membership and will represent all sections of the state. They will all play a selection composed by an ASBDA member — most of these being in manuscript. Add to their performance the appearance of two of the finest University bands in the state of Ohio, and you have a convention that is a must for 1961."

Have YOU made YOUR reservations yet?

The End

Band Music Laboratory

(*Continued from page 22*)

Sweet and Low, Joseph Barnby, arr. by Edward McLin, Pro Art, 3.50, 1961.
The cornet is in its conservative range and the clarinet extends up to C^3. The music is simple, pleasant, and excellent training for the Class D group.
Yankee Doodle Boy, Cohan, arr. by Edward McLin, Pro Art, 3.50, 1961.
This alla-breve arrangement is in F and B♭. The ranges are moderate and detached notes are stressed. Class D.

Moonlight Waltz, Lemare, arr. by Ernest W. Ortone, Pro Art, 3.50, 1961.
This well known number is effectively scored for the young group. The keys are E♭ and A♭ and the ranges are moderate. Class D.
Thus we have seen a number of editions, reasonably priced, geared to the abilities of the younger groups.

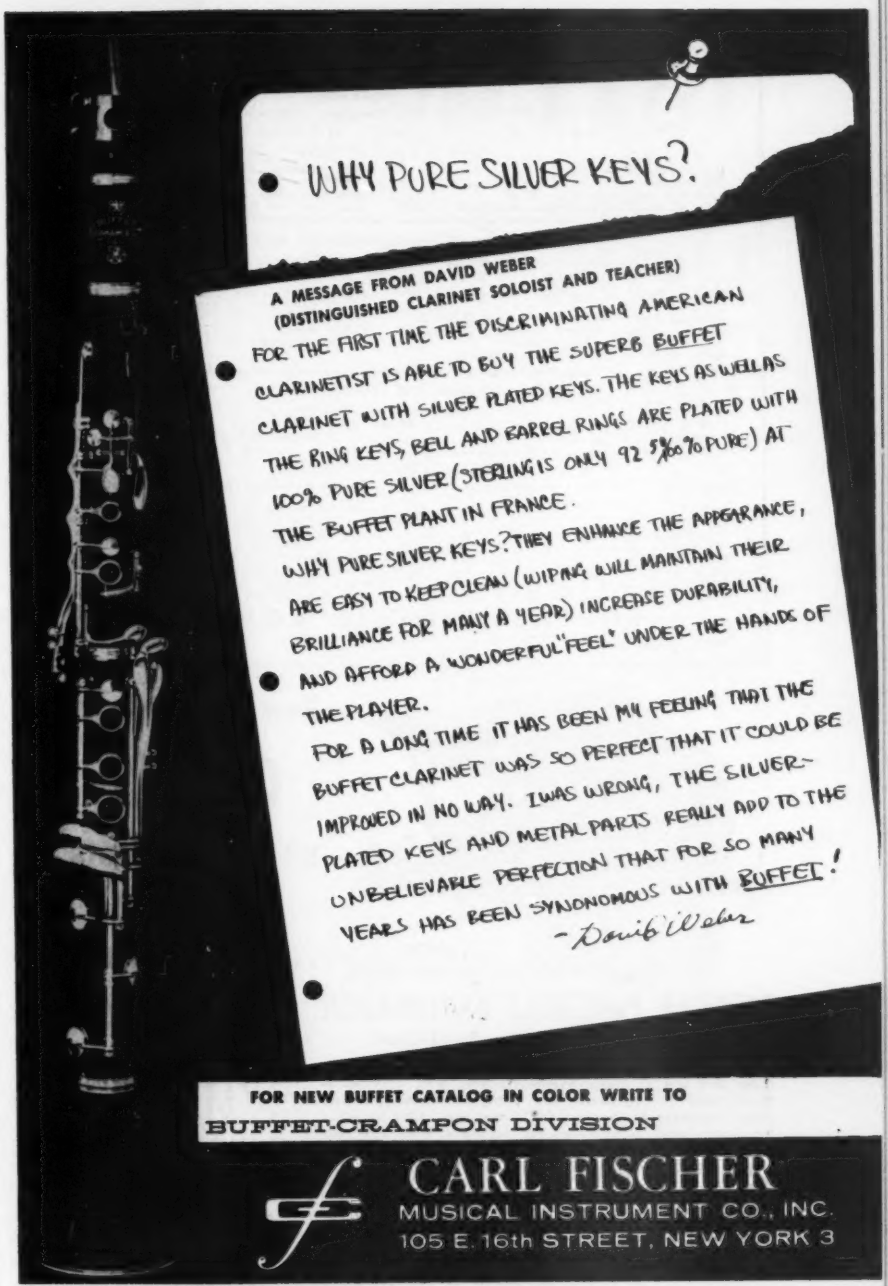
Reviews by Ben Vitto

Poor Wayfaring Stranger, arr. by James D. Ployhar, Byron-Douglas, FB 6.00, *SB* 9.00.
Mr. Ployhar has done a fine piece of writing in his treatment of the theme. Through the use of countermelodies and different tone colors, he builds up an increasing tenseness which is only momentarily relaxed to give us the original voicing of the lament (solo flute with obligato clarinet). Excellent arrangement for the Class C group.

Scenic for Band, George T. Jones, Bourne, FB 6.50 *SB* 9.75, *full score.*
The music is in the contemporary vein with parallelism and polytonality employed. There are two contrasting moods. The first is rather smooth and flowing; the second is allegro. The music has an exciting quality and a brilliant finale. Interesting Class C and up.

Slavonic Pageant, by Ernest O. Caneva, Hal Leonard, FB 6.00 *SB* 8.50.
Here is a traditional treatment of Gypsy type melodies in minor keys. Easy to play, this number will be useful for the occasion that does not permit a great deal of time for preparation. Class D.

Best In Band Concert Band Folio, arr. by C. Paul Herfurth and Hugh M. Stuart, Bourne, 1.00, *score* 4.00.
Twenty-five program numbers are contained in the folio. Concert size and clearly printed, the folio offers a wealth of material. Composers represented are Bach, Handel, Wagner, Borodin, Brahms, Franck and others. There is a



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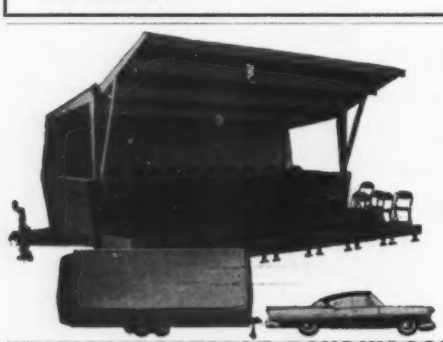
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diversity of offering: overtures, marches, waltzes, etc. The arrangements are well done and the folio will be quite useful. Class D-B.

Festival Concert Folio For Band, Clair W. Johnson, Joseph Olivadoti, Harold L. Walters, Paul Yoder, and others. Rubank, .75, score 3.00, 8-line score.

Composers represented here are: Mozart, Saint-Saens, Tschaikowsky and others. The imposing list of collaborators tells us that the arrangements are practical and geared to school players. Class D.

The Blue Flame March, Leonard Smith, Bandland, 5.50.

Here is a 6/8 march with five singable melodies developed in the traditional manner; the harmonization is equally solid and basic. All of the parts are well written and individually interesting. The clarinet extends to its high E♭; the cornets will have to be alert to the challenge of tonguing and a range up to high B♭. Good Class B march.

Second Connecticut March, D. W. Reeves, arr. by Paul Sterrett, Carl Fischer, FB 2.00.

Here is another traditional type march in 6/8. But for some bugle calls and drum solos, the scoring is usually tutti. Not difficult. Class C.

Purita Larga, Spanish March, Ernest O. Caneva, Hal Leonard, FB 6.00 *SB* 9.00.

Dedicated to the memory of Mr. Arthur Babich, this 3/4 march (with the rhythmic pattern of a polonaise) is traditionally harmonized. The parts are not too difficult. Interesting and worthwhile for Class C groups.

Dixie, arr. by Jimmy Carroll, Hal Leonard, FB 5.50 *SB* 8.00.

Here we have Dixie in the old familiar format of a patrol. The print is clear on concert size paper. Class D-C.

Parade With The Irish March, by Albert L. Casseday, Carl Fischer, FB 2.00.

Several Irish songs are herewith included. The physical setup leaves something to be desired. The printing on these march size parts is a bit small. Complex D.S. and coda signs are offered. This business of giving alternate parts on the reverse side of the page is questionable. Printed on concert size paper there may have been less difficulties. Class B.

March With The Irish, A. L. Casseday, Carl Fischer, FB, 2.00.

The number is really a medley of Irish tunes in alla breve. Minstrel Boy is among the numbers. The keys are E♭ and A♭. Class D-C.

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Exodus (Main Theme), Ernest Gold, arr. by John Warrington, Chappell, 2.00.

A timely release is this popular offering from the recent movie. The arrangement is full sounding and the printing is clear on march size paper. Class C.

Overture from Bye Bye Birdie, Strouse and Adams, arr. by John Cacavas, Edwin H. Morris, FB 7.50 *SB* 10.00.

Selections from Broadway shows are often arranged for advanced bands. The tendency in recent years has been to offer good, full sounding arrangements for the younger band. Such an arrangement is before us. The technical demands are kept within reasonable bounds. Class C groups on up.

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The End

What I Saw In Russia (Exclusive to The SM)

(*Continued from page* 31)

ings are plainer in design — there is not as much sculptural work on them — especially the newer buildings. They have a Subway station just put into use in 1960. The subways in Moscow were very beautiful and clean. The underground walkways were in marble — marble walls and pillars.

The people refrain from throwing cigarette butts in the street or on floors by law. There always seems to be people out in the streets, etc., cleaning the trash, snow, and dirt away day and night. They must take great pride in their cities the way they keep them clean, and with all the construction, rebuilding, and new construction work that goes on day after day.

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The Choral Folio

(*Continued from page* 24)

tion, with a short commentary to give you a little better idea what the choral work is all about.

Since these are major publications, you probably will not be able to get free copies, but your music dealer can supply you with examination copies, or many times you can get "approval" examination copies directly from the publisher.

For Mixed Voices

1. *THE BALLAD OF WILLIAM SYCAMORE, for 4 part mixed chorus with optional orchestra accompaniment, by Halsey Stevens. Published by the Highgate Press, Galaxy Music Corporation,* 2121 *Broadway, New York* 23, *N.Y.* $2.00.

"The Ballad Of William Sycamore" is a setting of the poem by Stephen Vincent Benet and tells about a Kentucky pioneer and the life he had in the early eighteen hundreds.

Composer Stevens explains: "The Ballad. . . . .was written in La Tronche (Isere), France between March 13 and April 24, 1955; the scoring was completed on May 30. It was commissioned by and is dedicated to the University of California in celebration of its 75th anniversary.

"In the music setting", continues the composer, "I have drawn freely from the characteristics of folk song and square dance remembered from my childhood and youth, though I have not consciously employed thematic motives from specific music of this genre."

THE BALLAD OF WILLIAM SYCAMORE lasts about twenty minutes, no solos, choral parts not too difficult, but accompaniment needs a real pro. The harmonic vocabulary is quite tonal, but also quite contemporary. Rhythmic figures look difficult, but can be managed quite easily.

2. *A BALLAD OF THE NORTH AND SOUTH, for mixed chorus, narrator, and band (or piano) accompaniment, words by Paul M. Angle and Earl Schenck Miers, music by Norman Lockwood. Published by Associated Music Publishers, Inc., One West 47th Street, New York* 36, *New York. Vocal Score* 75¢, *Symphonic band with full score* $20.00.

A wonderfully exciting new work that should receive wide acclaim in the next year or two.

Scored for mixed chorus, narrator, with a separate narrating part for Lin-

coln, and band accompaniment, the entire production is as sure-fire material as anyone could expect to find in this type of music. Composer Norman Lockwood has assembled some of the best and most familiar war songs of the Civil War period and has woven them into the score. Such well known melodies as "No More Shall The War Cry Sever", "Old Abe Lincoln Came Out of the Wilderness", "The Bonnie Blue Flag", "John Brown's Body", "The Battle Cry of Freedom", "The Girl I left Behind Me", "The Yellow Rose of Texas", and many others, are interspersed with a narration that tells both sides of the story.

The choral parts are easy, and even the most inexperienced band can manage the instrumental accompaniment.

Three cheers for a fine new score that lets you commemorate the hundredth anniversary of the Civil War with music that has drama, dignity, and a real sense of theatre.

3. *MISSA BREVIS IN G, by J. S. Bach Published by H. W. Grey Co., Inc.* 159 *East* 48*th Street, New York* 17, *N.Y.* $2.00.

A new edition of the Bach Missa Brevis in G edited by Ifor Jones. Performance time about thirty minutes.

This particular work is one of four shorter Masses Bach composed. Most of the material appears in one or another of his works, and a detailed listing is given in Albert Schweitzer's monumental work, "J. S. Bach" (Vol. II, page 326).

It is entirely possible to do this work with a high school choir except for the bass and tenor solos. Instrumental parts include strings, two oboes, organ, and continuo.

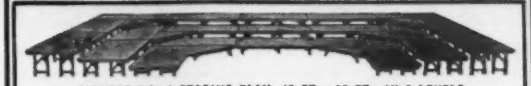
4. *MASS IN G MAJOR, for SATB chorus with string orchestra and organ accompaniment, by Franz Schubert. Score and parts available on rental. Vocal Score with piano accompaniment edited by Walter Ehret. Published by E. B. Marks.* 136 *West* 52*nd Street, New York* 19, *N.Y.* $1.00.

Probably one of the most popular Schubert religious works performed today, Mass in G Major is now available in a new edition that offers only the Latin text in the music, but gives a translation at the beginning. Also a phonetic text is printed so that even the most inexperienced director or choir will have no trouble getting the chorus to sound the words correctly.

The music itself has been performed frequently and widely in high schools and with a string orchestra or organ ac-

(*Turn to page* 66)

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FOR SALE: FORTY BAND UNIFORMS. Doublebreasted black with orange trim, citation cords. 16 oz. top quality wool whipcord. Good condition. Forty military hats. Contact Hal Hamm, District Supt., Santa Ynez High School District, Santa Ynez, California.

FOR SALE: FORTY ADULT BAND UNIforms. In good condition. Pershing caps, double-breasted coats, and trousers are light gray trimmed in royal blue and gold. Suitable for city band use. Very reasonable. Chilton City Band, 210 North Madison Street, Chilton, Wisconsin.

FOR SALE: THIRTY-FIVE BAND UNIforms. Medium blue jackets and caps, gray trousers with gold stripe. Also ties. In good condition. High school sizes. Mr. Richard Tomlin, Dawson Consolidated School, Dawson, Iowa.

Big Bertha Booms Again

(*Continued from page* 45)

for the gasoline for the 3,500-mile drive, and Bankston Oldsmobile of Dallas furnished a 1961 automobile to pull the big drum on its specially-built trailer.

Bertha had a few "narrow squeaks" on her journey. She got lost on a steep, narrow, curving mountain road between Nashville and Knoxville in a blinding fog. She almost flipped, to her eternal disgrace, on Washington's icy streets in the Inauguration Day blizzard, but righted herself with ponderous dignity. Many underpasses barely permitted her to pass through, and twice Bertha had to detour because of too-low clearance.

The Choral Folio

(*Continued from page* 65)

companiment offers an exceptional opportunity for performance of a major choral work.

5. *THIS IS THE GARDEN, A Contata of New York for Mixed Chorus and Orchestra (or piano) by Marc Blitzstein. Published by Chappell & Co., Inc., RKO Bldg., Rockefeller Center, New York 20, N.Y. Vocal Score* $2.50.

THIS IS THE GARDEN was commissioned by the Interracial Fellowship Chorus for its tenth anniversary in 1957. It was performed by the chorus on May 5th of that year in Carnegie Hall in New York City under the direction of Harold Aks.

You will need a top notch choir to do this number, and perhaps the appeal will be limited only to New Yorkers, but the music is terribly exciting and shows the composer at his best.

6. *TE DEUM LAUDAMUS and JUBILATE DEO, A Sacred Contata for solo voices, mixed chorus, and piano or organ, by Henry Purcell. Published by G. Schirmer Inc., 3 East 43rd Street, New York 17, New York.* $1.25.

The Preface is most helpful in explaining some of the background of this new publication. It was composed for the Saint Cecilia Day Celebration in London in 1694. Throughout the years it has "suffered" many arrangements and editions, and at one time there were so many "Handelian improvements" that the work was enlarged to twice its original length.

This new edition was prepared for publication with the view to offer a performing, rather than a fully annotated edition. The text is English as originally used by Purcell.

Quite capable of performance with a good high school choir, the music is challenging and satisfying, and indicates once more that Henry Purcell is still England's greatest composer.

WR

The End

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